



The scene at Tuesday night's election hearing in the ballroom.

Election ruled valid, Burkart move fails

by J. DAVID GARMAISE

News Editor

Richard Burkart has failed in his attempt to have the February 28th presidential election invalidated. His petition was denied by Chief Returning Officer Laiq Hanafi after a lengthy hearing Tuesday night.

In the election, Burkart, currently External Vice-President lost to Robert Hajaly by 43 votes, 1884 to 1841.

At the hearing, law students Chris Wendlandt and Lenny Blerbrier, representing Burkart, presented three main arguments for invalidation: that the McGill Daily violated the Students' Society Constitution with its February 28th editorial which "was an attack on Burkart as a candidate"; that the Post-Graduate Students' Society publication, *The Martlet*, which appeared on campus the day before the election, prejudiced the vote through a front page news story and an editorial; and that the presence of people wearing "Hajaly, Hyman, Foster" buttons in the vicinity of the polls on the day of the election also violated the electoral bylaws.

During the three-hour hearing, Michael Garonce and Douglas Pascal argued against invalidation on Hajaly's behalf. Hanafi also heard testimony from Daily Editor Peter Allnutt, *Martlet* Editor

(Continued on page 2)

Loyola threatened with bankruptcy

Quebec march planned

by SAM BOSKEY

Some 2,000 students, faculty, and administration members from Loyola of Montreal will travel to Quebec City Wednesday in a mass demonstration to protest the government's lack of financial assistance to the college.

Unless the government changes its present policies, Loyola students face a \$100-\$200 fee hike next year if the near bankrupt Catholic college is to open at all.

The decision to march on Quebec came at an open meeting Tuesday, called by Students' Association president Graham Nevin to warn the students of the implications of the College's financial crisis. Over 800 students attended.

Government subsidies to Loyola, which is classified for government purposes as a College Classique, now stands at \$550 per student, while the Universi-

ties in the province receive over \$1500. Even Loyola High School gets \$680 per student. Student fees at Loyola cover 51% of the College's budget, as compared to 33% at other similar schools.

UGEQ has sent a letter to the provincial government expressing moral support for the students. The McGill and the Sir George Williams Students' Councils have each sent Loyola letters expressing solidarity with the students' fight against Government inaction.

Today, Loyola students will be in the Union lobby with a petition of support. They ask all

those who sympathize with their cause to sign the petition.

Nevin complained that the government had not increased financial assistance to the college in four years, even though Loyola is the fastest growing college in the province.

"The Government promised us \$11 million for capital growth but gave us nothing," he said. "We realize that CEGEPs and the second French university in Montreal are priorities, but a tuition increase will not be acceptable."

The Loyola Students' Association Executive has asked all students to withhold fees next year if the situation does not improve before the fall, in order to impress the government of the seriousness of their demands. The students will not accept any government claims that the matter is "under study" said Nevin.

Loyola's Dean of Students, Father McDonough SJ, said the faculty is supporting the students since the college would otherwise go bankrupt. Teachers' contracts have not been renewed for next year as the College has no guarantee that there will be money to pay its teachers.

(Continued on page 4)

SFU Senate opens meetings

BURNABY, B.C. (CUP) — The academic senate at Simon Fraser University voted Monday to open its meetings to the public.

The first Canadian university to approve student senators in 1966, SFU now becomes the first to opt for open decision-making.

Rules, procedures and arguments for open meetings will be established at the April meeting. The May meeting will be the first open one.

A committee appointed early in February to study the question brought forth a unanimous opinion.

Twenty-seven of the senate's 35 members attended the meeting Monday night. The vote was 15 to 9 in favor of the recommendations, with three abstentions.

Dr. John Walkley, Committee Governor, said after the decision the opening of the Senate to the public will lead to better understanding between the senate and the community.

"All responsible persons of the university and the surrounding community will be eligible to attend", he said.

Stan Wong, a student senator who served on the committee which recommended openness, said "I'm fully convinced that faculty, students and the general public will be made aware of the powers and responsibilities of the senate and hopefully will provide support for this body".

The senate also agreed to study three issues emanating from a recent Canadian Association of University Teachers report which was highly critical of the administration. The issues to be studied are: the constitution and function of the university's governing bodies; terms of appointment and tenure of faculty; and the method of appointment, tenure and function of deans and department heads.

Education Minister intervenes... .. profs reinstated

OCA boycott ends in victory

TORONTO (CUP) — Striking students at the Ontario College of Art have forced the Administration to come to terms. The eight-day boycott of classes by some 1200 students achieved the following results:

- The college has rehired two instructors who were fired last week for supporting student grievances;
- A student-faculty-administration board has been promised to study curriculum changes;
- A study will be made of the college's governing structures.

These measures were announced in the Ontario Legislature last Friday by Educational Minister William Davis.

Davis earlier had refused to intervene in the controversy, claiming this would be an infringement of the College's autonomy. But he agreed to speak

to the students Friday after 1,100 students marched on the Ontario Legislature demanding he take action.

The students made three demands: that two instructors be reinstated; students be given a voice in hiring and firing; and that they be allowed to participate in curriculum changes and planning.

All but the voice in hiring and firing has been granted, and this may come out of the college's structure promised in the minister's statement.

The outcome was interpreted by Canadian Union of Students' associate secretary, Colin Leonard, as "a clear victory for student power."

Tri-Partite hears briefs

The compatibility of teaching and research, and the responsibility of the professor to transmit "objective knowledge" to the student before he can work on his own, were the topics discussed Tuesday when the Tri-partite Commission on the Nature of the University opened its doors to the public to hear prepared briefs.

The first brief, presented by Charles Mallory, BCom 2, and Ron Graham, BA 4, asked that the university offer a new, more flexible program for "internally motivated" students, those who seek a university education for itself and not for certain social purposes.

Dean Maxwell Cohen of Law, a Senate representative, asked how a modern university can strike the proper balance between the need to

(Continued on page 4)

SFU may get open B of G

BURNABY, B.C. (CUP) — The battle for open meetings is on again, this time at Simon Fraser.

Over 150 students, many belonging to SFU's Students for a Democratic University, confronted their Board of Governors last Friday night in an attempt to force its meetings open. They came out with a compromise.

The ten-men Board entertained a student delegation's bid for open meetings and after a three-hour in camera discussion following the delegation's appearance, the Board announced that a three-man committee would meet the Students' Council executive to discuss open Board meetings.

The decision was greeted with disapproval by most of the assembled students who had planned to hold a general meeting on March 6 to discuss the issue. Some viewed the move as a delaying tactic since the elections for the council executive won't be held for six weeks.

The former Students' Council resigned after an impeachment vote taken among 1339 students at a general meeting February 29. The impeachment came after charges of council opposition to a confrontation with the Board

of Governors and a \$5000 deficit in the budget.

The delegation of students included SDU member John Cleveland, Student Senators Simon Foulds and Stan Wong, who is acting student president, teaching assistant Martin Loney who was the centre of another Faculty-Board of Governors dispute last spring, and Student Councilor-at-large Bill Engleson who originally proposed the confrontation.

Election ruled valid...

(Continued from page 1)

Melvyn Niederhoffer, and two students who were on duty at the polls on election day.

Wendlandt quoted several passages from the Daily editorial, "On Bilingualism in UGEQ", which, he said, clearly inferred the incompetence of Burkart, although it did not mention him by name.

He also claimed the front page news story in the Marlet contained falsehoods and that along with the editorial, it pre-judged the election.

Burkart's third argument was that the presence near the polls of people wearing campaign buttons violated Section V of the Students' Society electoral by-laws which states that the Deputy Returning Officer must "remove all candidates' election posters, etc., from the general area of the polling station."

In his decision, Hanafi ruled that the Daily editorial "does not form the basis for invalidation of an election," even if it violated the constitution. However, he said, in his role as Chief Returning Officer he was not competent to judge whether or not the editorial did in fact violate the constitution.

Hanafi dismissed the claim against the Marlet, stating there was no reference to the paper in either the Constitution or the Electoral By-laws.

The CRO also ruled that there was no irregularity in the matter of the campaign buttons, citing only one complaint brought to the attention of the Deputy Returning Officer and himself all day at the one poll in question.

After the hearing, Burkart said he would appeal Hanafi's decision before the Judicial Committee, but last night the External VP decided to let the matter drop.

LAST DAILY

Next Friday's Daily will be the last issue this year. All items for the TODAY column for March 15-ad infinitum must be submitted by 3 pm, Wednesday, March 13. The same deadline applies for submissions to What's What. There will be no classified ads in this issue.

HAPPENINGS AT HILLEL

Sat. March 9 — 8 p.m. — Queen Elizabeth Hotel Gal. IV

CLOSING AWARDS BALL

Music: The Panic Parade
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\$4 per couple — Tickets available at Hillel Office, 3460 Stanley St. — 845-9171

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* * * *

YAVNEH-HILLEL PURIM FESTIVITIES

1. Reading of the Megillah
Followed by Purim Seudah (Repas)

Thursday, March 14, 1 p.m.
At Hillel House, 3460 Stanley St.

2. Purim Masquerade Party
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Thursday, March 14 — 8 p.m. at Hillel House



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"Peace and Prospects for Peace"

Auditorium, Unitarian Church,

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Thursday, March 14, 1968

8 pm

This meeting is sponsored by:

La Voix des Femmes de Québec, Westmount-
N.D.G. Voice of Women, Faculties Committee
for Peace in Vietnam, McGill Hillel
Students' Society.

Closed Tripartite

The Senate Tri-Partite Commission will hold a Closed meeting to discuss Students' Society Finance. The meeting will take place tomorrow at 9:30 am, in the Common Room of Divinity Hall.

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Threatens to pull Students' Society financial stunt

Regina B of G stifles paper

REGINA, (CUP) — The Board of Governors at the University of Saskatchewan is out to squelch the Regina campus paper, the *Carillon*.

The paper printed a front-page story February 16 claiming that Hon. Allan Guy, MLA, who took three graduate history courses in 1966-67, received a \$1000 university-approved loan under the Canada Student Loan Plan.

Guy earned over \$7500 that year from his MLA salary and other government posts he held. He is now Saskatchewan's Minister of Public Works.

Canada Student Loans are reserved for full-time students who can prove need.

The March 1 issue of the *Carillon* reported that Regina campus principal W.A. Riddell tried to stop or delay publication of the article. Editor Don Kossick resisted these attempts.

Student union president Ralph Smith and other student leaders were summoned to a meeting February 27 with two board members and the principal, and were asked to show why the university should continue to collect student union fees, allow them to use the name of the university, and provide space on campus for the *Carillon*.

Editor Kossick said the meeting clearly implied that the university will no longer collect student fees if the *Carillon's* editorial policy does not change.

The Guy loan story has been discussed several times in the legislature and the downtown press. The *Carillon* itself has

stepped on toes all over the province since Kossick became editor in September, 1967.

Kossick has hammered away at the government and the university alike, coming up with

stories on a precedent-setting Indian civil rights case; student council misuse of funds; library staff resignations; Premier Ross Thatcher's announcement to assume direct control over the university budget; protests connected with university autonomy; and, finally, the Guy loan.

The paper has been particularly unkind to Thatcher, who has been caricatured extensively since mid-November. A famous photograph of several years ago showing Thatcher kicking at the door to the legislative chambers has had extensive front-page use.

Council ratifies pros for Daily editor selection

by LESLIE WAXMAN
Associate News Editor

Council ratified the appointment of two professional journalists to serve on the *Daily* Editor-in-Chief selection committee Wednesday after a debate questioning the integrity of the committee that chose these journalists.

Claude Ryan, Director of *Le Devoir*, and Robert Stall, of the *Montreal Star's* Ottawa bureau, were appointed to this selection committee by a second committee composed of Executive Application Director Julius Grey, Students' Society President Peter G.M. Smith and *Daily* Editor-in-Chief Peter Allnutt.

Andrew Szende, of the *Toronto Star*, was chosen to substitute for Ryan or Stall should either of the latter be forced to withdraw at the last minute.

John Hamilton (Arts and Science) said he had "no faith in the integrity of the committee that chose the journalists".

He said he had a telephone conversation with Phillip Winslow, a *Gazette* reporter whose appointment to the committee was ratified by Council last week, "between 8:10 and 8:17" March 1, during which he was told that Winslow had received representations from a potential candidate for the editorship of the *Daily*.

Winslow has since resigned from the selection committee, claiming that he was familiar with two of the potential candidates and could not be impartial.

Hamilton refused to name the candidate who allegedly approached Winslow.

President Smith said that he himself had held a telephone conversation with Winslow during which Winslow denied having made the statement attributed to him by Hamilton.

Smith demanded that Hamilton withdraw his statement questioning the integrity of the committee that chose the journalists.

Hamilton replied that the word integrity "perhaps shouldn't be applied to this committee."

Besides Ryan and Stall, the committee that will choose the *Daily* Editor-in-Chief consists of Grey, André Mées (Law), Hamilton, Allnutt and a nominee of Allnutt, yet to be chosen.

McGill Hillel Students' Executive 1968-'69



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MARCH 9, 1968

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you wouldn't believe what happened at the printer's last night so I won't bother to tell you... the air made VIV giddy and the broken down door spaced me out sufficiently... (don't light that cigar mr. desjardins, says ron, you might explode)... the Q has just arrived... again... he is cool calm collected but his ulcer is erupting you can be sure... ellen and marc and jdg are here; they carry the eyes of a lethargic, descending head... ode to a nightingale: there's cat flesh at the scuff and beer at the bash; the least you can do is eradicate the memory of thursday, march 7, from my hebb circuits... PETER exits forever.

The white rabbit

In the last several months we have seen an apparent change in the handling and flow of information from the Administration. Those in charge appear concerned that students and faculty should know what is happening and are instituting means to insure free and open communication.

The McGill Bulletin has been distributed freely on campus; it is bigger, includes Actions of Senate, and will soon go bi-weekly. The Senate and Board of Governors have been making public reports on committee activities, such as those of the discipline Committee and the Placement Service Committee.

However one of the older means of communication has been maintained — Administration officials are still informing the public about the university through speeches to local clubs, a medium not open to stu-

dents. Henry Mayo, Chairman of the Political Science Department at the University of Western Ontario has pointed out the effects of this type of communication on public understanding of the university: it gives a factual and interpretive distortion of the actual developments and creates a rift between the public and students of the university concerned.

For example, the recent address by Registrar Colin McDougall to the Royal Mount Kiwanis Club would give anyone who read the *Montreal Gazette* the following morning the impression that all activist students are little more than power-hungry neurotics "who only wish to destroy". Notwithstanding Mr. McDougall's claim that there are students who wish to help build a better university, his analysis of the left at McGill is, on the whole, misleading and only serves to harden public mistrust of student activism. We do not understand why

an official of the Administration would see it in the university's interest to do this, if the Administration is genuinely dedicated to clearing away fearful misunderstanding. Painting a picture of students who want change mounting "an attack of personal vilifications against individuals" obscures the ideas they put forward. Stating that "these doctrinaire activists only wish to destroy" ignores the fact that it was SDU which first suggested a committee of Administration, faculty and students to study the university — which subsequently became the highly prized Tri-Partite Commission.

Mr. Mayo's forebodings have been fulfilled.

But while we bask in the sunshine of increased information flow, other universities are moving into areas of real communication. Simon Fraser University has decided to open its Senate meetings. When one considers our Tri-Partite Commission holding a couple of open hearings on nebulous topics and then closing the doors again as soon as a serious issue arises (like the collection of our fees, which will be discussed privately tomorrow) it is hard to imagine us approaching this reality in the near future.

One also has to wonder about the private meetings with student leaders to outline a proposed Administration move while students at large are given only bland press releases.

It is easy to believe we are actually creating real communication with our Administration. But when the cold hard facts are scrutinized, one can only wonder if the seeds have actually been sown; we will only know come fall.

Letters

Sportstaffer writes

Sir,
Re the articles of Messrs. Boone and Carin in the *Daily* of March 1: Touche!

Tony Ziolkowski
B.S.C.I

Library revisited

Sir,
As chairman of the Senate Committee on Communication of Information I must take almost complete responsibility for the unfortunate situation regarding the Library Committee which you described in your February 28th issue under the heading "Senate Rejects Proposal to Open Library Committee". While the reasons which led to this choice of words are understandable, the statement is in fact completely erroneous.

Senate, knowing that my committee was making every effort to produce its report for the Spring, did refer the request of the Library Committee, that its meetings be accessible, to us on January 26th. We considered the matter at our February 8th meeting and came to the conclusion that the proposal of the Library Committee was entirely in accord with our own views on the larger communications problem and it was intended that I write to Senate to this effect. Unfortunately I mislaid the note I made to this effect

and it was not included in the minutes of our meeting and, as a consequence, Senate have not been apprised of my committee's opinion. I have now made good this omission in a letter to the Registrar.

While I accept most of the responsibility for this situation some blame attaches to your reporter. Had he indicated to me his reasons for asking about open meetings I would have explained the situation and the unwarranted implications of Senate bad faith would have been avoided.

Much of my committee's final report will be directly pertinent to the question of open meetings although we had not intended to discuss them specifically. It is evident from your article that specific consideration is desirable and at our meeting of Friday, the 1st of March we decided to devote a section to this topic.

T.H. BARTON,
Chairman,

Senate Committee on
Communication of Information.
cc. Mr. C.M. McDougall,
Dean S.B. Frost.

S'mothers

Sir:

There is no truth to the rumor that I am running for the presidency of the Students' Society. I am definitely not a candidate.

Pat Paulson, BAI

In the family

Sir,

What do Louis Dudek and Irving Layton have in common?
Fresser Mendel

Tri-Partite...

(Continued from page 1)

provide training for society's future personnel, and the responsibility to look after the "internal décor" of the human being. Graham replied that if the university produced intellectually satisfied students, they would be more willing to participate in society.

When asked whether the university had the responsibility to elicit this "internal motivation" from the students, Mallory said that the problem lay in the high schools, and all the university can do is create an environment in which students can develop their own motivation.

However, Professor Robert Vogel, who represents the faculty on the Commission, called the dichotomy between internally and externally motivated students "pleasing, but totally unfair", and suggested that the extent of freedom the internally-motivated students could have in shaping their studies would have to be limited by the structure of ideas inherent in the subject.

The next brief, prepared by Professor Brian Robinson of the English Department, took the same approach. "It's no good giving the students freedom of thought," Robinson said, "if they don't have any knowledge."

He outlined the fundamentals of a good lecture, saying that the professor should make

a distinction between what is established and not established, important and unimportant. "The student has to learn relevance, analytical techniques, and objectivity", he said. "This is what it means to be an educated person; without this all is vain."

When accused of being too lecture-oriented, Robinson replied that the student must first be given a basic body of knowledge, and later assignments which call for independent thought and make regurgitation impossible. Jeffrey Marvin, student representative on the Commission argued that knowledge that is neatly synthesized and compartmentalized is of no value to the student and that he must go out and analyze by himself.

Dean Cohen characterized this as the dilemma between the teacher and the tantalizer, and said he often found the tantalizer theory more appealing.

The third brief, presented by Dr. C. P. Leblond of the Faculty of Medicine, emphasized the role of research in the university, and said that without research, teachers are not scholars. The CEGEPs should be distinct from the universities, he said, since they carry on no research, and he proposed that the university not be responsible for training society's workers if it cannot play a role in the advances made in those professions.

He asked for the creation

of a permanent Tri-Partite Commission to which the students can bring their problems, and suggested that the faculty participate in the Students' Council and the selection of *Daily* Editor, in order "to restore a feeling of trust between the two groups".

Undergraduates are not members of the community of scholars, said Dr. Leblond, although they are advancing toward it. Only graduate students are full participants, since they engage in research activities.

Quebec march...

(Continued from page 1)

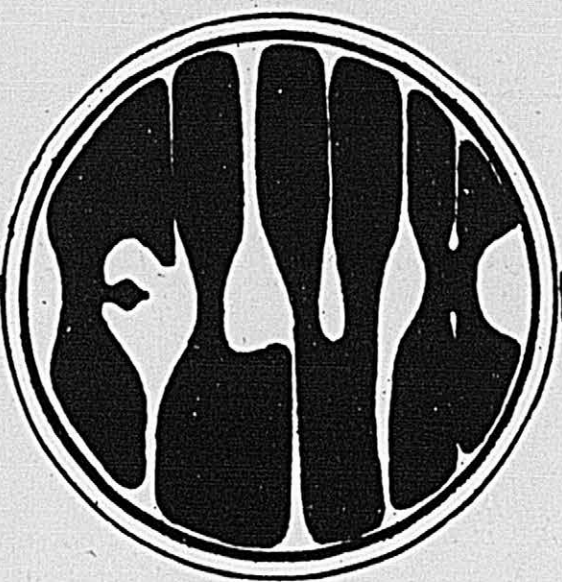
Representatives of the Board of Governors, the Administration, the Faculty Association, the Alumni, and the students met Wednesday night to co-ordinate the protest. A rally will be held Monday to make final plans for the march. The President of the College, Reverend Patrick Malone SJ, will address the students, along with the president of the Faculty Association.

McGill Students' Council Wednesday instructed McGill's delegates to UGEQ's Council Central National (CCN) to urge the Union to endorse the resistance of the students of Loyola to the proposed fee hike and to "take concrete steps to alleviate the situation."

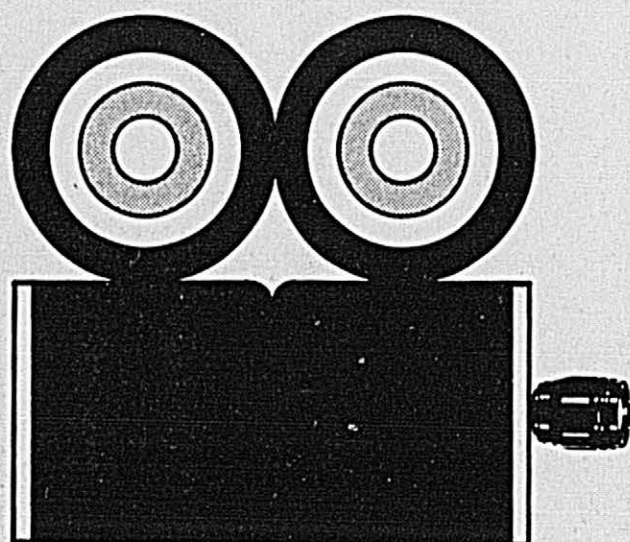
Council later added the proviso that this action be taken only following consultation with the student government of Loyola. In order to avoid an unwanted intrusion into what might be regarded as the internal affairs of the Loyola students.

McGILL

DAILY SUPP



LEMENT MAR. 8, 1968.



N. K. 68/17

The Stricken Joyce — Ulysses as Film

"It is difficult to approach Strick's film, because you should not compare a book and film when writing about a film, but Strick's film is so sloppy and inept the book becomes a kind of shorthand for speaking about it."

— from Prof. Theall's review of Ulysses



ANNET
LUCAS
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Poetry

PRISM

68

PRISM '68. (Sir George Williams University, 104 pp., 50¢)
With the indulgent smile used for all that interferes with his immediate tasks as teacher, the questionably amiable Prof accepts for review the latest university magazine, and settles down to the amusing games of "Influence" and "Promise", which he has learned to play with all writing not yet categorized by his peers and betters. To his delight he discovers an interview with John Barth, whose status, if not known, is quickly verifiable in the latest rush job on Am Lit by Richard Kostelanetz, and who is at least a sizeable and safe subject for hopefully charming approval. To his dismay he sees poems that bounce all over the page, and are obviously going to take the time he was planning to give to Ernest Pontifex, unless he fakes both the lecture and the review.

And now Prism turns out to be too good for the superficial things that can be said about it even in all sincerity at a professional moment's notice. The Barth interview, conducted by Alan Prince, comes off tape and brings with it the same deliciously joyful intelligence one knows from the patterns of his fiction. Prince gives Barth a new insight into the writer's demands which is acknowledged with a graciousness usually reserved for people like Jonathan Miller in a piece everybody is getting paid for in *The Observer*. The genial respect and intelligent demands each offers the other are characteristic of the writer-reader relation established by most of the work in this issue.

I note that I am patronizing the students for being so goddam grown-up, and beg forgiveness as one who has suffered a literary magazine in the past of our own university, wherein each writer was hooked on the kicks and twinges of his dislocated psyche. The writers in Prism, on the other hand, care about what they have taken in, and see to it that the experience is enhanced rather than diminished in the words that send it out again. If this is as it should be, it is not yet all that common among student writers, and I cannot help noting with pleasure the departure of Anais Nin and the arrival of Barth, complete with critical detachment and vulgar energy.

In this Barthian-Joycean climate, poetry and fiction have naturally come together. Carefully cleansed images, like Carlos Williams' red wheelbarrow, are now as absurd as the tree it is clear that in isolation they are not allowed to stand alone, for that brought Sartre all that nausea. The barrow is being filled again — not, of course, with the ethical-moral compost of the 19th century, but with images sufficiently contextualized to open common channels of psychological insight, which is all the writer now dares offer as the ultimate aim of his work. There are to be no more faultless chains of motivation as surrogates for complex mental activities, and no more perfectly achieved mock-ups of the latter.

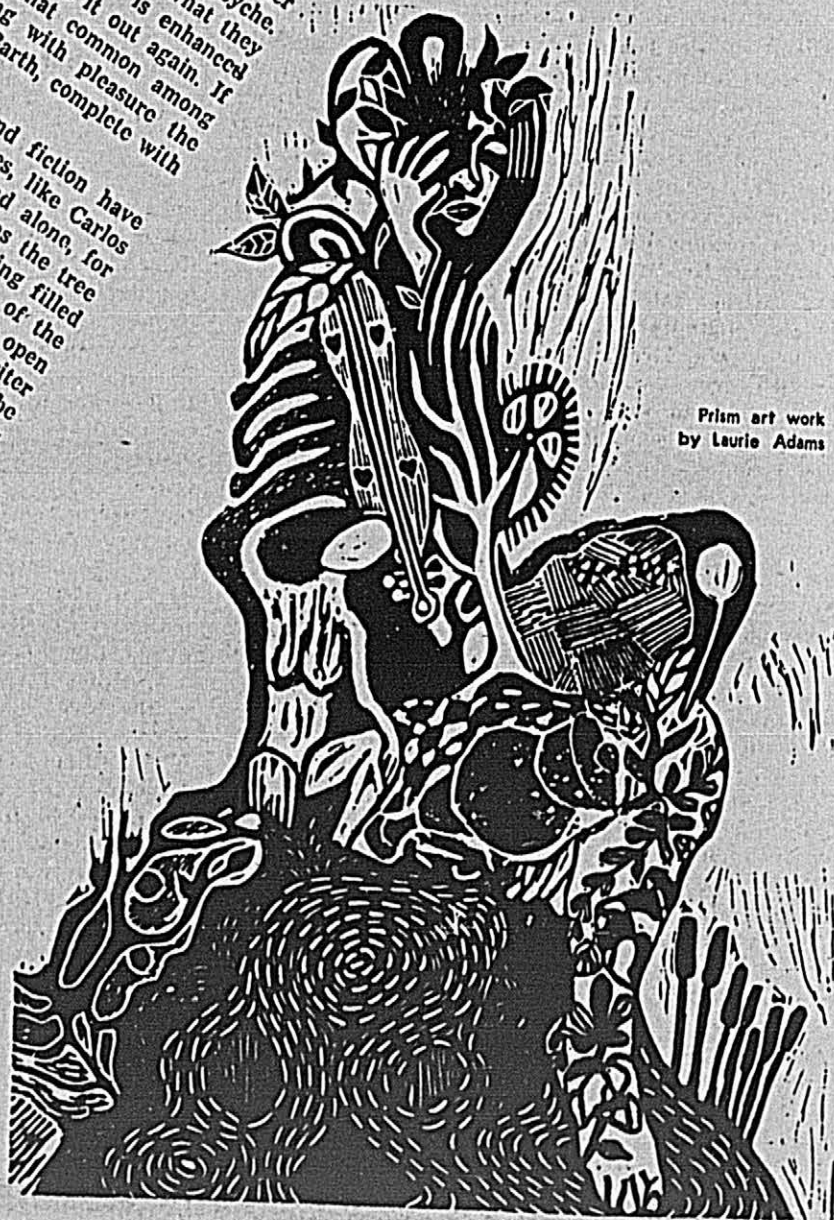
The Prism writers provide opportunities for Makings, the literary equivalent of Happenings, and they go all the way back to the relatively uncomplicated youthful James Joyce for their tone, although they cool the ardour of Stephen Dedalus by following the later advice of Dr. Williams, never to sacrifice the integrity of the particulars. In this passage by Richard Sommer, the story-teller and the imagist set up something that may move the reader to his own articulations:

So we fled our canoe below a cut-bank
And I left my mother to mend her life
On the sunlit edge of that red water
Who at the day I die I will admit
With a quiet man slowly to be my friend
As in the old comedies of crossed disguise)
Was all along my true and real father.

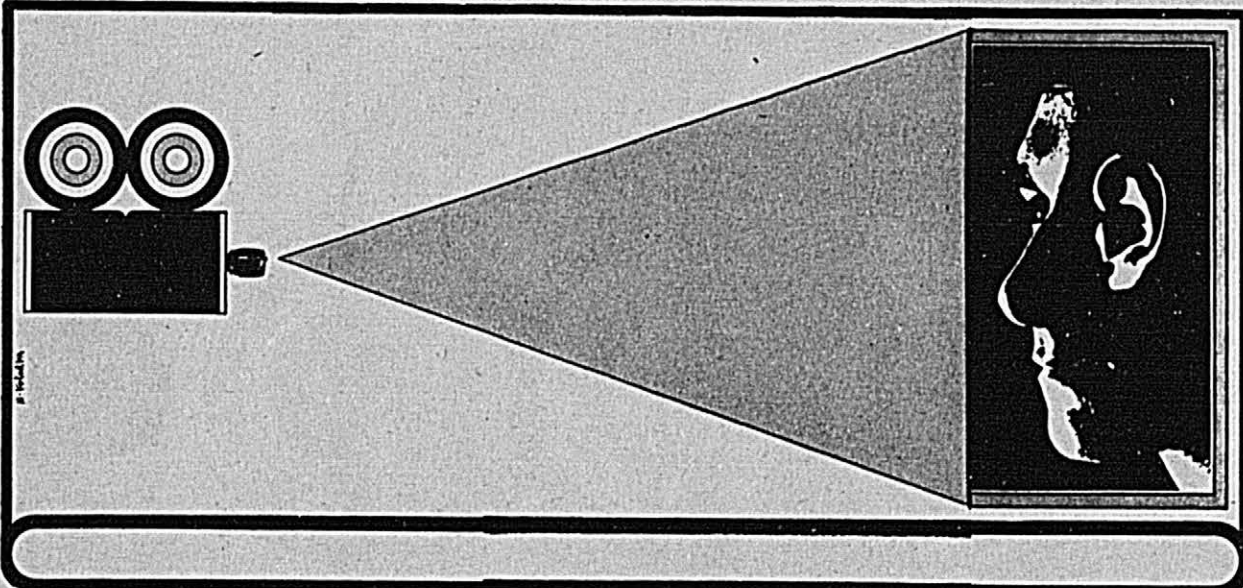
If I were a young reader, I think I could read through that kind of prism for hours, becoming a do-it-yourself Wordsworth, for whom the egotistical is no longer sublime but simply the starting point for celebrations of the mind as the refinery of the senses.

Reviewed by
C. D. CECIL
Professor of English

Cover design
by Chris Hayward



Prism art work
by Laurie Adams



Reviewed by
Prof. Donald THEALL
 Department of English

The medium of the novel is not the film medium. This adage is a contemporary commonplace, but it does not necessarily imply that good novels can't make good films or for that matter that bad novels can't make good films. Nor does it imply that the good film made from a novel may have a great deal of relation to the novel or very little relation or a rather oblique relation and still be successful.

Tom Jones is one of the great films of the 60's. It is surprisingly true to the sensibility of Fielding and Fielding's age, yet no reader of Fielding's novel would think that it was even close to the novel in its structure or action. The film, *Tom Jones*, translates into another medium, at another level of awareness the wit and sensuality and verve and vitality of Fielding's artistic world. It substitutes a very different kind of visual style for Fielding's comic eple in prose style and consequently transforms the work by a transformation of the form. But *Tom Jones* succeeds as film and as a transformed equivalent of the sensibility of the eighteenth-century, dramatic-minded comic writer. It preserves the eroticism and the tone, but it never tries to penetrate the depth and complexity of the fictional world that is in Fielding's novel.

Film need not limit itself by refraining from the pursuit of the depth and complexity of the novelist or poet. Again and again Fellini has demonstrated ways of doing this in filmic terms. In a radically different manner, Stan Brakhage, in his *Art of Vision* has explored the complex possibilities of more purely abstract uses of film form. There always is a great danger in trying to translate a complex literary event into a complex film. Even something of much lesser complexity like *Fahrenheit 451*, handled by a director of Truffaut's talent, can fail to achieve the intensity of the original book. At this point, judgement for someone who knows the book well becomes difficult, because even if it is admitted that the film cannot and should not be the same as the book, it is difficult if the film attempts it not to expect the film to have the richness, the complexity, the intensity and the greatness of effect that the book has. If this is a long prelude to Joseph Strick's *Ulysses*, it is to remind us how sophisticated the problems in the art of film are, how unaware of this Strick seems to be in what should have been a great film or should never have been attempted. Strick might have tried to capture the contemporary sensibility of Joyce and evaded the detail or depth; he might have tried to create an analogue of Joyce or a condensation using either the complexities of a Fellini who has frequently been compared to Joyce or the abstract and sensitive use of the visual world of color and rhythm of a Brakhage together with the techniques of dadaism, surrealism and its modern counterparts in the underground and Pope world (which incidentally are an intrinsic part of Joyce's). He has, in fact, done neither of these things and has produced a film which neither does justice to the book or is great in its own right.

Strick's *Ulysses* is a good film, providing a moderate evening's entertainment. It is a better film, if you know nothing about *Ulysses* or Joyce and have no expectations about a penetrating vision of the contemporary world. If you do, the commercialism of Strick's film reduces the possible subtleties of the examination of the life of a single man during a single day

in which he regains a sense of love that he has lost almost to a series of clichés from the mass media.

His casting of Bloom is superb. Milo O'Shea plays a sensitive, total personality that Joyce had in mind for his Ulysses. The trouble is the script reduces him again and again to a flatness that is not necessary. Joyce's book in McLuhan's terms is tactile; in Freidjor Norman Brown's, polymorphously perverse; in traditional terms, multi-sensory and erotic. Strick gives only a portion of the range of multi-sensory and erotic experience that Joyce does.

What the film presents has to do with the directly sexual; what it misses are the important ways that Joyce develops the cooking of a kidney the first thing in the morning (Strick's kidney could never be described in terms such as: the sensuous enjoyment of Bloom reading his newspaper while excreting; the meditations of Bloom immersed in a bath; the thoughts of Bloom while trying to find a place to eat lunch — these are truncated to a mere expression of disgust with human eating — the sense of place when Bloom visits a Catholic Church, including the smell of incense and the taste of communion.) It is all right, one imagines, for Strick's *Ulysses* to be narrower than Joyce's, but it is disappointing, especially when these elements of Joyce's book are supposed to be part of the contemporary sensibility and part of the power of contemporary film to deal with multi-sensory experience.

Another way that Bloom's character as an element of the book is narrowed is in the way that Strick plays with the Jewish theme. The movie is able to deal with anti-semitism in Dublin and to show Bloom as an object of prejudice, but it fails to involve Joyce's references to freemasonry, Catholicism or a multitude of other themes that play around or against Bloom. The way that Haines, Mulligan and Dedalus — Englishman, Irishman and Hellenic-oriented sensitive Irishman — form a backdrop to Bloom's role as Jew and as Ulysses is never very clear. Besides an erratic presentation is made of Bloom's vision of himself as Messiah, since most of his religious yearnings have disappeared either through the disappearance of whole scenes from the original novel or the disappearance of crucial parts of scenes. When Strick has his Bloom depart from the tavern in a sports car chased by the Citizen and the dog, Garryowen, there is none of the

Elijah symbolism of the novel and therefore a good deal of Joyce's play with the Jewish theme is reduced simply to a rendering of anti-semitism, which reduced in this fashion seems to make it part of the fashionable themes of the modern media. Yet in the process more basic insights into the mythic sense and the sense of human love that binds man to man are lost.

It is difficult to approach Strick's film, because you should not compare a book and film when writing about a film, but Strick's film is so sloppy and inept the book becomes a kind of shorthand for speaking about it. What I mean is that Strick picks up possible themes and then misses them in developing his. He uses the superb parody of Catholicism in the opening where Buck Mulligan makes the morning's shaving into a parody of the celebration of mass and again he uses this briefly in a scene at the maternity hospital where Stephen is drunkenly blasphemous. But he never uses it anywhere else. It seems marginal and irrelevant to the film's unfolding, although obviously it somehow or other is concerned with Stephen as Catholic and Bloom as Jew, with Ireland as Catholic and the Western world as Hebraic and Hellenic. Take for example, the scene with Gertie McDowell (the Nausicaa section — incidentally Strick loses most of the Homeric parallels that meant so much to Joyce). Here Bloom has an orgasm while ogling the mildly exhibitionistic Gertie, a scene which Milo O'Shea handles superbly. In the book, however, this scene is juxtaposed against the evening celebration of Benediction in Our Lady the Star of the Sea Church. The scene parallels religious language from cheap, early twentieth-century love novels. All this disappears from the film. The filmic possibilities are flattened into a uni-dimensional presentation which makes Bloom's remarks about sacrament and festivity in the Nighttown scene considerably more cryptic and less related.

One would not mind that Strick is unable to capture the superb paralleling of the history of development of the embryo, the nature of human evolution and the history of development of verbal style in English. These after all are elements which would require fantastic cost to transform into film. Strick's treatment of such scenes leads to what one might regard as a strange balance in the film, for rather than try to discover visual equivalents, he truncates and edits in such a way as to lose the organic development of the theme of maternity and paternity. He picks up, for example, Stephen's argument with Haines in the beginning passages concerning his theories of Shakespeare, but then hardly ever uses the Shakespeare theme again. This eliminates not only the debate about Hamlet, paternity and Shakespeare in the Library, but also the phantasmagoric scenes in the brothel where Bloom and Stephen see themselves reflected in a mirror as Shakespeare.

Stephen never seems to be a convincing character in the film version of *Ulysses*. He wanders around Dublin in a ghostly manner rather than having the stubbornness or incisiveness or intellectuality of Joyce's Stephen. Stephen is too neat, too precise, too muted to have anything to do with the Joyce character, but it also means that structurally within

(Continued on page 9)



SONGS OF LEONARD COHEN

The remarkable thing about Leonard Cohen is that one need only mention his name, not the work in question (poem, novel, or now, song) and the reaction is unhesitating and extreme — idolatry or condemnation. The former seems due to an ever-expanding, though undercover, Cohen-cult that devotedly follows the career of that romantic ex-Montrealer and McGill alumnus through his first book of poems *Let Us Compare Mythologies* and his first published novel *The Favorite Game*, his life and loves at Hydra, Greece, to his commercially-successful second novel, *Beautiful Losers*, his several books of poetry, sensing signs of a movement towards singing since Judy Collins and others were recording his songs. The less favorably enthusiastic but equally vociferous group complain about his soppy sentimentality, his pseudo-profundity, and his anal romanticism. Buried beneath the invectives and laudations are a fairly interesting first novel, a tedious but sometimes brilliant second novel, some mediocre poetry, some less mediocre, rather sensitive, perhaps beautiful poetry, and now a record album of ten songs sung by the master himself.

Poems to music

A song may be either vocal music or a poem set to music, neither mode being necessarily inferior. In the case of this new album, titled simply *"Songs of Leonard Cohen"*, the second definition seems more applicable. (Four of the songs appear in his most recent book of poems, *Parasites of Heaven*.) In a time when the non-printed word is considered to be more palatable, this album of melodic poetry ought to be quite popular. The lyrics or words are of uneven

merit while the music is wholly agreeable, though nondescript. And the coupling of words and melody is harmonious enough. Some songs are outstanding for a near-exquisite beauty, songs such as the popular "Suzanne" or "Sisters of Mercy" or the Dylan-like, rather odd "One of us cannot be Wrong". But the whole album merges together in a smooth, tender,

by Eleanor ZORNBERG

almost monotonous sound. Leonard Cohen has a sad drooping voice (to match his sad drooping eyes) which is remarkably soothing.

The themes of the songs are consistent: love and love and man (I) and women (you) and love. And comitantly loneliness and suffering and a confrontation with a sort of reality.

The age of lust is giving birth
But both the parents ask the nurse
To tell them fairy tales on both
[sides of the glass
Now the infant with his cord
Is hauled in like a kite
Yes, one eye filled with blueprints
And one eye filled with night.

There is much religious material (Jesus, Joseph, crucifix, lamb, angel, holy, etc.) incorporated for its associational value since love, sex, and religion are usually put together. There is also a questionably strong autobiographical element. Cohen has a kind of sex appeal (permeating all his work) that might liken him to an English Aznavour, but while the sexy Charles can only say "Isabelle Isabelle Isabelle ha ha (or is it 'hon hon'?) Isabelle", Cohen presents us with provocative images.

Cohen's guitar-work is rather mundane, with conventional strumming. His arrangements — after you recover from the shock finding a female chorus echoing "oohs" — is actually quite effective, with diverse orchestral and blues band bits. Apparently Cohen complained that the arrangements made the songs no longer his, so he expressed some witty doubts about it on the enclosed lyrics sheet: "The songs and the arrangements were introduced. They felt some affection for one another but because of a blood feud, they were forbidden to marry. Nevertheless, the arrangements wished to throw a party. The songs preferred to retreat behind a veil of satire."

Romantic-poetic

Ultimately an album such as this is going to depend on individual taste and preference — I like it. People who like Cohen will love it; people who like folk-romantic-poetic songs should like it. In its genre, there is little that is as intimately lovely as the favorite "Suzanne":

*Suzanne takes you down
to her place near the river
You can hear the boats
/go by
You can spend the night
/beside her
And you know that she's
/half crazy
But that's why you want
/to be there*

*And she feeds you tea and
/oranges
That come all the way
/from China
And just when you mean
/to tell her
That you have no love to
/give her
Then she gets you on her
/wave length
And she lets the river
/answer
That you've always been
/her lover
And you want to travel
/with her
And you want to travel
/blind
And you know that she
/will trust you
For you've touched her
perfect body with your
/mind.*

And it seems strangely appropriate that the last sound we hear from Cohen (at the end of the final song on side two) is an endearing wail.



DYLAN: JOHN WESLEY HARDING

Bob Dylan's new album, "John Wesley Harding", marks his return to the music scene after eighteen months of exile following a near-fatal motorcycle accident in the summer of 1966. Gone are the famous locks of hair that was a trademark of his rock heyday and, now, a shabby beard lines his chin. Standing with three Indians on the cover photograph, wearing the same suede coat he donned for his last album "Blonde On Blonde", his shy smile reveals clearly that he is a man who has been missed from, but has not missed, the scene. Dylan agreed to record and release the album only on strict condition that the record receive no publicity or promotional campaign from the Columbia Corporation. However, Dylan's position as a legend in his own time is as firm as ever, and, predictably, the album is a huge bestseller.

"What's THAT?"

The secrecy surrounding the recording of the album, as well as the final product, indicates that Dylan may be disappointed with the current trends in pop music. Upon hearing the Sgt. Pepper album for the first time he reportedly said in disgust, "What's THAT? Turn it off." That the style of material on the new album is completely foreign to any of the popular styles in circulation today may have been intended as a snub at the contemporary music scene, but the album itself comes as a breath of fresh air in the already polluted skies that hang out over the pop arena.

Much has been said concerning the apparent "switch" to a neo-country style on "John Wesley Hard-

ing". Indeed, the record abounds with country music influences, both traditional and modern. Since he came into prominence with his second album, Dylan has been typecast consecutively as a protest singer, folk poet, rock 'n' roll performer, lyric poet, and now, country singer. Nevertheless, many seem to forget that his first album, released way back in 1962, showed Dylan is a master of the four main forms of authentic American music: the blues, country music, rock 'n' roll and topical, or, "folk" music. I suspect that the "real" Dylan is not merely a performer playing one mode at a time; but, rather, he is a composite of all these forms as well as a few other things he has hidden up his sleeve (no matter what style he plays in, his technique throughout is unparalleled). That is why it is not difficult for Dylan to record an album of basically quiet, melodious songs and then follow up, as he did in his first stage performance since the accident (the Woody Guthrie Memorial concert), with hard rock music. The Guthrie concert was significant in that it pointed out the advantages of Dylan's musical adaptability; he took three rather dried up songs, added some rhythm, and they were revived again via Dylan's rocking renderings.

FINELY CONTROLLED

At once, "John Wesley Harding" is a finely controlled and paced performance. Dylan's rapport with his bassist and drummer (Charlie McCoy and Kenneth Buttrey, respectively) is simply incredible. The three form a tight, compact musical unit. The subtle complexity of his sidemen enjoys a unique correspondence with

Dylan's more direct approach, and Bob Johnston's precise production job is faithful to the fine inter-relationship. The music is not loud, but it has a swing to it that is uncommon in pop today. Dylan's flexible, sensitive harmonica forays literally take a soft ride over the bouncy rhythm section. His piano work on "Dear Landlord" is stark and haunting, while it is gutsy on "Down Along The Cove", a blues number. Pete Drake's steel guitar on the last two numbers of the record add a heavy note of country feeling; indeed, "I'll Be Your Baby Tonight" is sung and played with such a deliberate "down

by JUAN RODRIGUEZ

(Editor of Popscene Magazine. The next issue will be on the stands in two weeks.)

home" flair that one might think it came straight from the country and western hit parade. And there has been a slight change in Dylan's voice; it is now slightly higher, with a much more melodious ring to it.

Ultimately there are the songs themselves — twelve taut, strong compositions that mark a significant turning point in Dylan's approach. He seems to have presently abandoned the personal lyricism that so clearly characterized his more recent albums, and instead, his fine eye for detail aims itself at a more conscious development of a "plot". The songs are more like miniscule novels than chants, for they build up to a climax, then unravel themselves in a dénouement. The long explorations into the

character and responses of a woman in relation to her surroundings, as was seen in "Sad Eyed Lady Of The Lowlands", now gives way to rambling narratives like "The Ballad of Frankie Lee and Judas Priest". The indentures into mood and time have also changed; the intimate entanglements that eventually could be applied on a larger scale ("Visions of Johanna") have been replaced with a mood evoked by a distant, abstract plot structure, as in "All Along the Watchtower" and "Drifter's Escape". The latter, as well as a few others on the album, is heavily moralistic. In this respect the songs resemble Aesop's fables rather than the usual William Burroughs he has been compared to recently. "The moral of this story, the moral of this song, / Is simply that one should never be where he does not belong."

The cry of "It's Alright ma, I'm only bleeding" has been replaced with "I pity the poor immigrant". Dylan's new songs reveal a fantastic commitment to the Situation, and the people involved in the situation. The paucity of lyric is deceptive; Dylan seems to be saying less, but suggesting more. Dylan's view of the under-terminated mood of life is in evidence particularly in "All Along The Watchtower". "There must be some way out of here, said the joker to the thief, / There is too much confusion, I can't get no relief" the song begins, as Dylan unfolds a few shifting, random, anonymous characters without fixed roles or personalities. They glide in and out of the picture; the listener never knows the whys of the situation.

(Continued on page 6)



Harding . . .

(Continued from page 5)

tion. He is just presented with a story and can only follow the song's action to its end. And the conclusion is one of utter uncertainty —

Outside in the distance,
A wildcat did growl.

Two riders were approaching,
The wind began to howl.

The characters are often luckless, common and weird — the poor immigrant who "hates his life passionately,

and likewise fears his death", the lonesome hobo who has travelled many a wasted road, and the wicked messenger who always has something unwanted to say. The main character of "The Drifter's Escape" may enjoy a happier fate than his counterparts, but the characters for the most part, appear shrouded in obscurity and vagueness; the stories lead nowhere. Whereas we might feel sympathy for the characters of "Blonde on Blonde", we are now confronted

with the twistings of life itself, not just one person's misfortunes. Here cause and effect have more prominence than an individual's psyche. Dylan is dealing with the human elements common to all.

EXISTENTIAL ?

The songs on "John Wesley Harding" are simple and direct, although their consequences are complicated. The themes that race through the record are not new; they have been

examined by everyone from Plato to Sartre. Yet in this album, Dylan takes his first crack at them, and he succeeds in presenting a few problems magnificently. He continues to control everything he approaches in song, whether it be a relaxed love song like "I'll Be Your Baby Tonight" or a heavy, almost religious one like "I Dreamed I Saw St. Augustine". The songs are fascinating, and "John Wesley Harding" is the best album to be heard in a long while.

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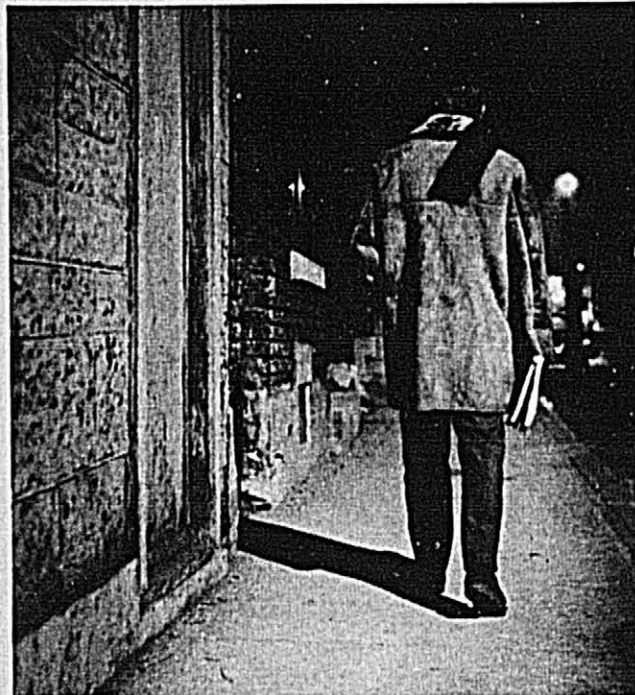


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As Thorstein Veblen once ruminated: "Conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure."

They do it in the Union and the South Lounge. They do it at the Gym. They do it at Fong's.

They call it waffling.

The Kung Fu expert needs ten years to hone his weapons, the waffler is born with them.

Wafflers go into non-action shortly after registration in September. Most continue until a few weeks before final exams though some never stop. They thirst for leisure. They hunger for ease.

Waffling is not so much a sport, as a way of life. Individuals keep sloppy records and whisper in awe of wafflers who have spent months doing absolutely nothing.

The Wide World of Sports lost three photographers when they tried to film wafflers at play. The photogs dropped their cameras and sat down. They haven't stood up since.

Waffling is a professional sport. It demands dedication, love, and lethargy from its adherents. Pro wafflers respond dramatically to the challenge. The finesse with which they do absolutely nothing is beautiful to watch.

An example of the waffler par excellence is the young non-journalist, non-political-scientist and non-economist, Gary Soroka.

Soroka, now in his fourth year at McGill and the originator of the Soroka Waffling Method, is the guru of leisure, a kind of lazy Maharishi Mahesh Yogi.

Aside from the occasional huffing, flat-footed game of half-court basketball in the Gym, Soroka's physical activity is limited to leisurely promenades between his modest Hutchison Street apartment, the Hut and the Union.

Like most wafflers, Soroka is a critic, ready to lance the Left, the Right, the Daily, the Council, the university, the faculty, the student body, personalities in the arts, personalities in politics — everybody and anybody.

A typical day for Soroka is a tribute to the art of waffling. After arising late in the morning, he strolls through the ghetto and across the campus to the Union, pausing to pick up a copy of the Daily before descending to the newspaper office in the basement.

Once comfortably established in one of the fiberglass chairs, Soroka swings into inaction, exchanging trivialities, witticisms and profundities with newspaper staffers, New Lefties and other such types.

Around noon, he pulls his slightly-paunchy form out of the office, dons his comfortable overcoat and heads for a local restaurant, usually Ben's or Dankoff's, where he leisurely consumes a satisfying repast of ethnic culinary delights.

Following his meal and a few appreciative belches, he returns to the Daily office and settles into an afternoon of ease.

Soroka remains in the office until the newspaper routine begins and the staff gets to work putting out the following day's edition. Shortly after the toil commences, he is on his way back to his apartment for a meal prepared by his girlfriend.

His evening begins with an excursion to the Hut or the movies, followed by a post-deadline visit to the Daily office. After a few games of hearts or whist with staffers, he returns home, reads late and drops off to sleep.

Waffling, as Soroka's daily habits indicate, presupposes a variety of haunts where one practises non-occupation. The following is a list of the best:

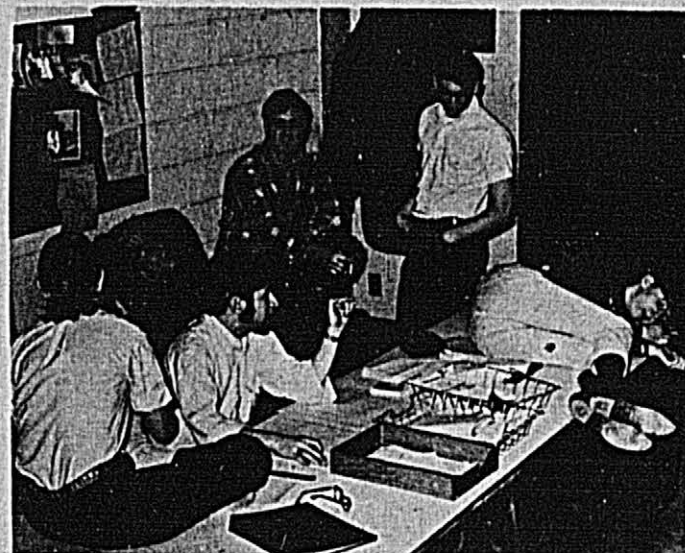
The Union — The first-floor South Lounge is popular because of its comfortable chairs, television set and proximity to the second-floor goodie machines. Hippies are advised to avoid the place, though: rumor has it that the RCMP is represented among its denizens. The Cafeteria is also popular but, as in the lounge, this popularity leads to overcrowding.

Restaurants — Whether a restaurant is suitable to waffling depends on the attitude of the management and staff. Dankoff's is only fair, because both manager and waitresses are unfriendly to long-term wafflers. Ben's varies from good to fair, depending on what time of the day the waffler goes there and which waiter he gets. But beware: smoked meat is as addictive as heroin and almost as expensive.

Drinking spots — The Hut on Sherbrooke near Park is totally lacking in aesthetic appeal, has dull waitresses who make placing an order difficult, serves poor food and has uncomfortable seats. Its only virtue is the wide variety of people who frequent the place, from pseudo-hippies to frat rats, from visiting musicians to the post-theatre set. It's a nice place to go.

The places listed above are not the only ones suitable to waffling. In the end, the decision as to where to waffle is up to the individual waffler. And wafflers are nothing if they are not individualists.

Don MACPHERSON



Nick Deichmann

"Multitudes of hours pilfered away, by what the Bard who sang *Of the Enchanter Indolence* hath called "Good-natured lounging", and behold a map *Of my collegiate life*."

William Wordsworth

waffling as art



"The direction in which education starts a man will determine his future life."

Plato

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Fine Arts	324 - 026	Music	200 - 201 - 300 - 301 215 - 315 - 320 - 415 - 420	Spanish	230 - 250 - 310 - 330 340 - 350 - 400 - 410 - 420 430 - 460
French 200 and 210: all sections	220 - 250 - 300 - 310 - 320 350 - 370 - 400 - 410 - 430 450 - 460	Philosophy	205 - 210 - 302 304 - 306 - 310 - 320 - 330 340 - 345 - 450	Zoology	211 - 222 - 321 - 322 324 - 325 - 326 - 332 - 355 368 - 348 - 349 - 451 - 452 481
Genetics	201 - 401	Physics	200 - 251 - 252 - 302 307 - 329 - 354 - 408 - 451 452 - 455 - 456 - 457 - 458 459	Volunteers are requested to sign up at the Union switchboard or at the Course Guide office, room 414 of the Union.	
Geography	211 - 221 - 212 - 213 221 - 271 - 301 - 302 - 303 305 - 306 - 311 - 312 - 351 401 - 402 - 422 - 451 - 471 482 - 484				



film

The award-winning *Le Chat dans le Sac* (Gilles Groulx, 1964) will be presented by the Cinémathèque tonight at 6:15 pm.

It will be followed by the Laurel and Hardy flick *JITTERBUGS* at 8:15. As part of the series on Mankiewicz, his *LETTER TO THREE WIVES* (Kirk Douglas, Jeanne Crain, Linda Darnell, Ann Sothern) will be screened on Monday at 8:15. Others in this series are *ALL ABOUT EVE*, *SUDDENLY LAST SUMMER* and the Elizabeth Taylor-Richard Burton epic, *CLEOPATRA*. All Cinémathèque showings are in the PSCA.

As part of the Serie d'Essai, the McGill Film Society is presenting *Triumph of the Will*, directed by Leni Reifenstahl at the order of Adolf Hitler.

It is a record of the Sixth Nazi Party Congress held in Nuremberg in 1934 and designed to convince the world of Nazi superiority. Other examples of modern mass propaganda, the television commercial, will also be presented tonight at 8 pm in L-132.

Alain Resnais' *LA GUERRE EST FINIE* will be shown tomorrow at 6:30 and 9 pm in the PSCA. It emphasizes the futility of war as it follows the choices facing a disillusioned Spanish Republican (portrayed by Yves Montand) who works out of Paris to aid the underground in Spain. Also featured in the film are Ingrid Thulin and Genevieve Buford.

The Conservatory of Cinematographic Art is tonight presenting the thirty-minute film *Eros-Hero*, by the Canadian film-maker Dimitris Spentzos at Sir George's Hall Building (7:30 pm).

It concerns a young fisherman who hires out his boat to carry his beloved across the sea to her new dwelling. During

the voyage, he lets his mind oscillate between the happy memories of his childhood — when he played with his now-married beloved — and nightmares of revenge for the girl's mother and the groom, who deprived him of his love. The picture was filmed on location in the islands of the Aegean and the cast was made up of local fishermen, women and children.

music

Until Sunday at the New Penelope are Cedric Smith and Jesse Winchester. Following them will be Ian and Sylvia and Junior Wells and his band.

Gary Eisenkraft, Director of the club, said that he hopes to bring in a lot of new acts between now and next fall, now that the season is opening up again. Included are the Sidetrack (April 1 to 6), John Mayall, and the return of the Linn County Blues Band. When questioned about the future of bluegrass at the club, Eisenkraft said, "I'm not trying to be a musical bigot but things like bluegrass and blues have a limited appeal; I'd like to bring everybody to the club, but it's just not worth it. For instance, the Mothers of Invention turned down an offer well into four figures for a one week engagement here, and the same thing is true for most of the big name groups. What kind of groups was he looking forward to having at the Penelope? 'I like people who don't usually play clubs, like Ian and Sylvia or Paul Butterfield. I'm also looking for groups that are just beginning to make it; I think that my club should be a place where an exchange of musical ideas can happen. That's why I'm thinking of getting groups that have potential, something new, that the audiences will like without feeling that they shouldn't dig the music because the group isn't famous.' Such a group might be the Times Square Two, also coming this month, who informed sources in Boston say are the funniest thing since the reign of Jim Kewskin in that city.

JON BURROWES



G & S "PATIENCE": The operetta revolves around two poets, Bunthorne and Grosvenor, who are rivals for the hand of Patience, the village milkmaid. Shown above is Chris Saunders who plays Grosvenor. He tries to outdo Bunthorne (Bruce Pettitt) in poetic pomposity and posturings. The two finally resolve their differences in good old G & S style by a semantic subterfuge sealed with a handshake and a tune. *PATIENCE* may be heard tonight and tomorrow at 8:15 pm in Moyses Hall.

drama

In *Orison* (Latin for 'prayer'), which is this week's Sandwich Theatre production, Jane McDonald and Gregory Best are the only characters, a husband and wife who have murdered their child and who bring the dead body home in time for dinner.

Their predicament is one facing many of us: should we be "good" and, if so, how do we go about it without getting bored to tears. Mr. Best's retelling of the life of Christ is reason enough to see the play — it's as if God had hired a PR man to rewrite the saga for the NEW YORK DAILY NEWS. Fernando Arrabal's play may be seen today, Monday and Tuesday at 1 pm in the Union Theatre. Next Wednesday, Sandwich Theatre begins a topical revue, and will finish its season with Edward Albee's *THE ZOO STORY*, beginning on March 20.

"Equation pour un homme actuel" ("Equation for a contemporary man") is being presented at the

PINTER AU RIDEAU VERT

"La Collection" et "L'Amant", de Harold Pinter, mise en scène de Paul Blouin. Avec Monique Miller et Benoît Girard.

Pinter est ce genre d'auteur qui donne des jouissances: d'abord parce qu'il vous donne l'impression que vous êtes très intelligent, ensuite parce qu'il vous touche dans vos désirs ou vos angoisses les plus habituels, quotidiens.

L'auteur auquel il ressemble le plus, c'est Ionesco: mais un Ionesco moins rationalisateur, moins systématique. Car même dans *La Cantatrice Chauve* ou dans *Les Chaises* qui sont, l'une très drôle et brillante, et l'autre tragique et très brillante, on sent que l'humour ou l'angoisse, les sentiments humains sont transcendés par la technique d'un virtuose, par un art supérieurement intelligent. Ce sont des pièces qu'on admire, mais qui ne touchent pas directement.

Harold Pinter, c'est Ionesco

Theatre de l'Escale by Les Saltimbanques.

The play, which was written by Pierre Morelli, J. A. Gaudet, and a computer, was declared obscene by the Morality Squad of the Montreal police when it was performed at the Youth Pavilion during Expo, and nine actors and actresses of the troupe were arrested. Performances are at 8:30 pm in the floating theatre, moored at the foot of McGill Street. Tickets are \$1.25.

dance

Les Grands Ballets Canadiens tonight presents a performance exclusively for members of UGEQ.

The program features *GRADUATION BALL*, choreographed by David Lichine to music by Johann Strauss; *CARMINA BURANA*, with choreography by Fernand Nault and music by Carl Orff; and *THEME AND VARIATIONS*, choreographed by George Balanchine, artistic director of the New York City Ballet. The performance at Place des Arts begins at 8:15. Admission is \$1.

en plus juteux, en plus sucré: Ionesco mis à la portée de tout le monde. Parce que, d'une part, s'il a l'intelligence et la virtuosité d'Ionesco, Pinter a quelque chose de prosaïque, de terre à terre que ne peut pas avoir l'Européen.

Pinter, en un sens, est aussi "complicé" que Beckett ou Ionesco, mais avec lui on s'amuse vraiment: l'on a le grand plaisir de s'amuser à une pièce "d'avant-garde". C'est sans doute ce qui fait la grande vogue de Pinter.

Par exemple, dans *L'Amant*, le thème de l'usure du mariage et de l'ennui petit bourgeois est traité, non seulement avec une virtuosité admirable, mais encore avec une tendresse et un humour qui font que le spectateur se sent très près de la situation et la "sent" vraiment. Pinter touche les spectateurs parce que, dans ses acrobaties verbales, il reste près des images de la vie réelle.

Mais Pinter, c'est du théâtre anglais et, dans la langue de Molière, les scènes de *L'Amant* et de *La Collection* manquaient un peu de vraisemblance: car un tel théâtre, aussi subtilement fait de virtuosité et de tendresse n'est pas français. Le Rideau-Vert a donné son rendement habituel, i.e. les comédiens avaient l'air davantage de lire un texte que de jouer véritablement. Il y a, au Stella, une atmosphère invraisemblablement sclérosée qui tient on ne sait trop à quoi. Une chose est certaine: pour jouer Pinter, et en français surtout, il aurait fallu plus de fraîcheur, de liberté qu'il y en avait ce soir-là au théâtre du Rideau-Vert.

Louis-Bernard ROBITAILLE



published every Friday in the McGill daily, flux is a magazine of political, social and cultural comment.

Pierre Fournier Editor
Vivian Wiseman Associate Editor

Nick Kolodka (Design), David Miller (Photographer).
thanks to photogs nick, bob, just one more to go.

Ulysses as Film...

(Continued from page 3)

the film he does not come off well either. His repugnance to the physical world is muted, and consequently such scenes from the novel as the barefooted gypsies with the dog on Sandymount Strand disappear, and with them the opportunities for Stephen to project his dread of the physical. Because of this muting the whole reaction of Stephen to his mother's death does not take on a consistent or significant role in the film's attempt to probe the Bloom-Stephen-Molly relationship.

While Molly is handled with considerable sensitivity by Barbara Jefford, the total presentation of the character seems to lack some of the complex female roles that circle around the figure of Molly in Joyce. Strick inserts a kind of sweetness into the Gibraltar scenes which seems a little sentimental and uncharacteristic of the Bloom and Molly that we see in most of the film.

The acting is so superb, however, that Miss Jefford's presentation of Molly's soliloquy completely

outstrips the ability of the director to provide a filmic situation for the monologue. Molly's rhythm is so exquisite that Strick's rhythm constantly seems to be off. Perhaps it is a prejudice of mine, but Molly and Bloom do not seem to me to dream in the dark black photography of Bergmann and some of the English directors, nor does Joyce who extols color in Finnegan's Wake seem part of a black and white world.

This leads to a major criticism of the film as film. It is not only inconsistently constructed, because it adheres closely to the book, but not closely enough. It is also inconsistently directed. It may seem carping, but things like an opening scene where Buck Mulligan is shaving his face when it is obvious that he has already been shaved seems a little ridiculous. Too many sequences which appear to be shot through a proscenium arch strike one as completely theatrical and consequently not oriented about the possibilities of film. The fact that Buck Mulligan appears diving into the Liffey in the nude, but later a group of boys, in voice-over of Molly's dream monologue, are described as swimming in the nude and yet are shown on the screen in bathing suits is rather inconsistent in an inexplicable manner. The general treatment of dream and phantasmagoria, flashback and juxtaposition makes one feel that the film evades the vast range of techniques which Joyce would have delighted in and which Fellini would have used.

Finally it seems impossible to separate the sensibility that surrounds a book from its filmic version. Bergmann could probably not succeed in putting *Catch 22* on a screen, nor would Fellini be very fortunate with Strindberg. If this is so, Strick (who did do Genet's *Balcony*) should be closer to Joyce, but

since *Ulysses* presents an action of greater complexity and not so dependent on the theatrical traditions of the modern world as Genet's, the vision proves too demanding and too complex. His worst failure is a moral one, because he purports to oppose the problems of censorship, while censoring his own presentation in a more mischievous way. Satire of the Church, a complex interweaving of the Church's sensuality and man's sensuality, a whole interrelating of sex and sacrament are part of Joyce's vision. To eliminate most of the Church scenes, to mute the multisensory experience of the city and to play up the simpler and more daring forms of sexual activity (though oddly enough failing to realize that Bloom is saved from Bella Cohen's world by having an erection which breaks the button on his trousers and symbolizes his return to fertility) is to pervert the vision from one of a modern transformation of daily life as festivity and sacrament to a puritan vision.

Even in the final touch Strick's camera cannot allow the delicacy, the ambiguity and the wit of Joyce, for Joyce's yes is visualized with Molly and Bloom still in bed with one's feet to the other's head and while Joyce does not tell us anything different happens, he also doesn't tell us that anything different doesn't happen. Strick's final commitment confirms the flat vision of the world with which he begins, and loses that subtlety of presentation where a Joyce or a Brecht or a Fellini can provide a conclusion which is suggestive and complex resolving the work in a manner open to a multitude of interpretations. Yet oddly enough Strick does not fail as much because he is a film-maker dealing with a poet-novelist, but rather because Joyce has a keener sense of the modern idiom or modern media combined to a deeper poetic vision.



(Advertisement)

Constitution of the POST-GRADUATE STUDENTS' SOCIETY

Article I — NAME :

1. Post-Graduate Students' Society of McGill University.
2. The official abbreviation shall be PGSS.

Article II — PURPOSE :

An association to promote cultural, educational, and social programmes.

Article III — MEMBERSHIP :

1. Regular Members : All students registered in the Faculty of Graduate Studies and Research, and students with the Registered Nurse Diploma in the School for Graduate Nurses, shall be members, except those who are non-resident students.
2. Associate Members : Non-students such as Post-Doctoral Fellows, and members of the teaching staff whose written application for associate membership has been accepted by the executive.
3. Henceforth in this constitution reference to members shall apply to regular and associate members unless otherwise indicated.

Article IV — FEES :

1. Each regular member shall pay a fee of eight dollars (\$8.00) which shall be collected by the McGill University Cashier with the regular tuition fees.
2. Each associate member shall pay a fee of eight dollars (\$8.00) which shall be collected by the Treasurer.

Article V — EXECUTIVE :

1. The officers shall be the following : President; External Vice-President; Internal Vice-President; Secretary; Treasurer; and no person may hold more than one of these offices at a time.
2. The Executive shall consist of the five (5) officers and the two (2) Faculty of Graduate Studies and Research Representatives to the Students' Council.
3. Functions and Duties :
 - a. The President shall be the executive and legislative head. He shall be the official spokesman of the Society and shall represent the Society on all official occasions. He shall chair all Executive, Council, and Open Meetings. He shall be a member of all standing committees.
 - b. The External and Internal Vice-President shall be responsible for all Society operations. The External Vice-President shall be responsible for all operations which do not pertain to the operation of the Graduate Center. The Internal Vice-President shall be responsible for the operation of the Graduate Center.
 - i. The External Vice-President shall perform the duties of the President in the absence of the latter. He shall be chairman of the Steering Committee (Article IX, 1, b).
 - ii. The Internal Vice-President shall be chairman of the Graduate Center Operations Committee.
 - c. The Secretary and Treasurer shall be responsible for all Society business. The Secretary shall handle all matters not pertaining to finances. The Treasurer shall handle all financial matters.
 - i. The Secretary shall handle all records, correspondence, and documents of any nature whatsoever belonging to or dealing with the affairs of the Society. He shall record the minutes of all Executive, Council and Open Meetings. He shall act as Chief Returning Officer during his term of office.
 - ii. The Treasurer shall keep accurate accounts and be in charge of all receipts and disbursements of the Society. He shall be chairman of the Finance Committee.
 - d. The Faculty of Graduate Studies and Research Representatives to the Students' Council shall be responsible to the PGSS Council and shall report to it at each Council Meeting.
 4. The Executive Meetings may be called by the President on forty-eight (48) hours notice unless there is unanimous approval of the Executive to hold said meetings on shorter notice.
 5. Four (4) members shall constitute a quorum for an

6. Each member of the Executive shall have one (1) vote at an Executive Meeting.

7. The Immediate Past President, if available, may serve in a non-voting advisory capacity to the Executive.

Article VI — COUNCIL :

1. The governing authority of the Society shall be vested in its Council, which shall meet at least once a month during the academic year.
2. The Council shall consist of members of the Executive (Article V) and representatives elected by each Department, School or Institute, as indicated in Article VIII, 1.
3. Council Meetings may be called by the President on four (4) days notice.
4. Council Meetings shall be called on four (4) days notice by the Secretary, upon receipt of a written request signed by fifteen (15) members of Council.
5. Council Representatives shall represent their constituents and shall be responsible for keeping said constituents fully informed of the activities of the Society and its Council, and of those activities of the Students' Society which affect them. This shall be done by posting minutes of the Council Meetings, bulletins, or by calling a meeting of the constituents.
6. Each member of Council shall have one vote except the President who shall vote only to break a stalemate.
7. Ratification of motions requires a simple majority unless otherwise specified in this constitution.
8. Fifteen (15) members of the Council shall constitute a quorum.

Article VII — BY-LAWS :

1. A By-Law shall be an operational rule governing the affairs of the Society.
2. The Executive is empowered to present By-Laws for adoption at a Council Meeting.
3. By-Laws may be amended at any meeting of Council.
4. If the Executive receives a petition signed by twenty-five (25) members, proposing a new By-Law or an amendment to an existing By-Law, the Executive shall present said By-Law to Council for ratification at the next Council Meeting.

Article VIII — ELECTIONS :

1. Council :
 - a. Departments, Schools, or Institutes having less than fifty (50) members shall be entitled to elect one (1) representative to Council.
 - b. Departments, Schools, or Institutes having fifty (50) or more members, but less than ninety-nine (99) members, shall be entitled to elect two (2) representatives to Council.
 - c. Departments, Schools, or Institutes having one hundred (100) or more members shall be entitled to elect three (3) representatives to Council.
 - d. Election of Council Representatives shall take place annually between October 1 and 31.
 - e. Any member is eligible to vote and/or be elected to Council.
 - f. Should a representative be elected to an Executive position or should a representative withdraw or leave before the expiration of his term of office, the Department, School, or Institute concerned shall have the right to elect a new representative to Council.
 - g. A representative shall take office upon election.
 - h. Election of representatives shall be conducted according to the Electoral By-Laws.
2. Executive :
 - a. Only Regular Members are eligible to be elected to an Executive position.
 - b. All members are eligible to vote to elect Executive Officers.
 - c. Election of the Executive Officers shall take place annually between March 1 and 31.
 - d. Nominations for Executive Offices shall be called for by the Chief Returning Officer by publication in the McGill Martlet and/or McGill Daily, twenty-one

- (21) days prior to the first day of voting. Nominations must be submitted to the Chief Returning Officer fourteen (14) days prior to the first day of voting.

- c. Nomination papers for President shall be signed by fifty (50) members and countersigned by the candidate. Nomination papers for each of the positions of External Vice-President, Internal Vice-President, Secretary, and Treasurer shall be signed by twenty-five (25) members and countersigned by the respective candidates.

- f. When nomination papers are submitted to the Chief Returning Officer, each candidate shall receive a copy of the Electoral By-Laws.

- g. Each candidate shall be given the opportunity to present his platform at a Council Meeting. In the event that an Open Meeting be called during the fourteen (14) days prior to an election, each candidate shall be given an opportunity to present his platform at said Open Meeting.

- h. At least one (1) ballot box shall be placed in each Department, School, or Institute, between 9 A.M. and 6 P.M., on each of two (2) consecutive days as publicized in the McGill Martlet and/or McGill Daily. These two (2) days must not occur on a weekend or holiday.

- i. The term of office for the Executive shall be from June 1 to the following May 31.

- j. Should a vacancy occur, the Chief Returning Officer shall call a by-election at the earliest convenient date.

3. The Chief Returning Officer shall conduct all Council and Executive Officer elections (Article V, 3, c, i) and his interpretation of the Electoral By-Laws shall be considered final.

Article IX — COMMITTEES :

1. Standing Committees shall be :
 - a. Graduate Center Operations Committee; under the chairmanship of the Internal Vice-President.
 - b. Steering Committee; under the chairmanship of the External Vice-President and composed of all committee chairmen not included in Article IX, 1, a. His duties shall be to oversee the functioning of all committees under his jurisdiction. The committees shall be: i. Athletics; ii. Cultural; iii. Educational; iv. Publicity; v. Social; vi. Publications.
2. Selection of Committee Chairmen :
 - a. For committees under the jurisdiction of the Internal Vice-President, written application shall be submitted to the Internal Vice-President within two (2) weeks after said applications are called for by publication in the McGill Martlet and/or McGill Daily.
 - b. For committees under the jurisdiction of the External Vice-President, written application shall be submitted to the External Vice-President within two (2) weeks after said applications are called for by publication in the McGill Martlet and/or McGill Daily.
 - c. The Executive Applications Committee, which shall be the Executive, shall select chairmen for the respective committees subject to ratification of said appointments by Council.
3. The Executive shall have the right to create any committee as it deems necessary and to appoint a chairman thereof by Executive Application.

Article X — CLUBS AND SOCIETIES :

1. Regular clubs and societies are those :
 - a. in which all members are members of the PGSS.
 - b. which have had their constitutions approved by Council.
 - c. which have had their entire budgets approved by Council.
2. Affiliated clubs and societies are those :
 - a. in which application to obtain affiliate status has been made to and been approved by the Executive.
 - b. which have had their constitutions approved by Council.
 - c. which may apply for financial assistance for special projects.
3. Clubs and societies which are religious or political in nature may apply for affiliated membership only.



(Advertisement)

Article XI — FINANCES :

1. The fiscal year shall be from June 1 to May 31.
2. a. The Executive shall constitute the Finance Committee (Article V, 3, c, ii).
- b. The Finance Committee shall review all budgets before presenting them to Council.
3. All budgets and expenditures are subject to ratification by Council.
4. In any given year, the Executive may spend up to one per cent (1%) of the revenue derived from the membership fees without approval by Council.
5. The books shall be audited at least once during each fiscal year.

Article XII — RECALL :

1. Executive :

a. If any member of the Executive is negligent in, or incapable of carrying out his duties, a petition to recall said member may be made by one-third ($\frac{1}{3}$) of the members of Council. If this motion is ratified by three-quarters ($\frac{3}{4}$) of Council, then this position shall be declared vacant and a by-election shall be held.

b. If a petition to recall a member of the Executive is signed by at least fifty per cent (50%) of the members of PGSS and said petition is presented to Council, then Council shall declare said position vacant and a by-election shall be held.

2. Council :

If a petition to recall a representative to Council is signed by seventy-five per cent (75%) of the members within his Department, School, or Institute, and said petition is presented to Council, then Council shall declare this position vacant and a by-election shall be held.

3. Any person who had been appointed to his position by Executive Application shall be responsible to the Executive for the performance of his duties. If these duties are not adequately performed, the Executive reserves the right to invite this person to a hearing, and if after this hearing four (4) members of the Executive decide to relieve him of his duties, the position shall be declared vacant, subject to ratification by Council.

Article XIII — OPEN MEETING :

1. An Open Meeting shall be called at least once during each academic year.

2. The President shall call an Open Meeting by giving Council at least fourteen (14) days notice. The Council Representatives must then post notices, at least seven

(7) days before the Meeting, in their respective Departments, Schools, or Institutes. When possible, announcements shall appear in campus publications.

3. An emergency meeting may be called by the President at forty-eight (48) hours notice. The means of notifying the members shall be left to the discretion of the President.

4. A special meeting shall be called by the President at the written request of seventy-five (75) members. These members shall present in writing their reason for calling said meeting. The President shall notify the membership of the meeting and of its reason for being called, (Article XIII, 2).

5. One hundred (100) members shall constitute a quorum at Open Meetings.

Article XIV — AMENDMENTS :

1. Amendments to this Constitution may be proposed by any member by giving notice to the President at least two (2) weeks prior to an Open Meeting.

2. The President must give Council at least two (2) weeks notice of any proposed amendments to the Constitution and, when possible, he shall have said amendments published in campus publications.

3. The Constitution shall be amended as follows:

a. The amendment may be adopted by an affirmative vote of two-thirds ($\frac{2}{3}$), of those present at an Open Meeting (Article XIII, 2).

b. The amendment may be adopted by referendum (Article XV).

4. If the amendment does not carry a clause indicating when it comes into effect, then it shall come into effect two (2) weeks after ratification.

Article XV — REFERENDUM :

1. A referendum may be held under the following circumstances and conditions:

a. A simple majority at an Open Meeting may call a referendum on any issue.

b. The Council may, at its discretion, call a referendum on any question discussed at a Council Meeting.

c. At least twenty per cent (20%) of the members must vote and two-thirds ($\frac{2}{3}$) of those voting must affirm the motion put forth in the referendum.

2. A decision taken by a referendum shall be binding.

Article XVI — PROCEDURAL AUTHORITY :

The authority on procedure at all meetings shall be Robert's Rules of Order.

OPEN MEETING: TUESDAY, MARCH 26, 1 pm Union Ballroom

Moyse Hall

March 7, 8, 9 — 8:15 pm

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W.U. ELECTION

Due to the invalidation of the Women's Union election held Wed., Feb. 28, there will be another election on Wed., March 13 for the positions of:

Member-at-Large — candidates Sandi Foote, Colleen Foley;
Secretary — Candidates Barbara Baily, Kathy Brophy.
All women students may vote between 10 am and 4 pm in Leacock, the Union, Wilson Hall, and Strathcona and between 12 and 2 pm at RVC.

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Thursday, March 14th

1:00 - 2:00 PM

Leacock 26

Admission Free
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The International Students'
Association

WHAT'S WHAT

VETERAN AGIN

Francis R. Rocks, a sergeant in the American army stationed at Hué from May, 1963 to 1964 (during the period of the first Buddhist uprisings) will speak today at 1 pm in Union 467-8. Rocks is a permanent member of the Viet Nam Veterans Against the War.

VIET NAM AND RELIGION

Le Père Hogue, of the Montfortain Fathers, a Quebec-based religious order, will present a slide show and discussion on his personal experiences among the people of Viet-Nam, and the effects the war is having.

TWELFTH NIGHT

McGill Players presents their spring production, "Twelfth Night" March 13-16 in the University Centre Theatre. The Shakespeare play stars Toby Belch, Peter Whitzman, Martin Kevan, John Hug and Ian Osgood. Miss Margo Ford is director.

Tickets are now on sale at \$1.50 each at the Union Box Office.

ART FILM RESCHEDULE

Because of unforeseen circumstances, the schedule of the film series presented by the Fine Arts Society has been rearranged as follows:

March 11: Schloss Bruhl; The Age of Rococo; Chartres Cathedral; and Serenal (Norman McLaren film).

March 18: The Vision of William Blake; Equilibre — From Doric to Gothic; Ancient World.

March 25: L'enfer de Rodin; Ballade Chrom; Epstein.

There is a 25 cent admission charge for non-members. The films will be shown in the Union, rooms 123-4 at 8 pm.

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Joni Mitchell — Mar. 25-30
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MCGILL ORCHESTRA

At their March 11 Concert, at 8:45 pm, in Maisonneuve Theatre (Place des Arts), the McGill Chamber Orchestra will feature "Fantasia" by Vaughn Williams, "Variations on a theme by Frank Bridge" by Benjamin Britten, and "Metamorphosen" by Richard Strauss.

MEDI-FILMS

The Physiology Film Festival includes three films to be shown in the Martin Theatre, Room 504 of the McIntyre Medical Building, at 10:00 am on Saturday, March 9. The films are: (1) Cine Coronary Arteriography, (2) Cine Cardio-Angiography in Acquired Valve Disease, and (3) Function of Carotid Sinus and Aortic Nerves.

MARRIED HATS

The McGill Dames Society, an organization of student wives, is holding their spring meeting Tuesday, March 12, at 8 pm in the Union. The program is a Spring hat fashion show with a hat raffle after the meeting.

BLOOD DRIVE

Applications are now being accepted for the following positions:

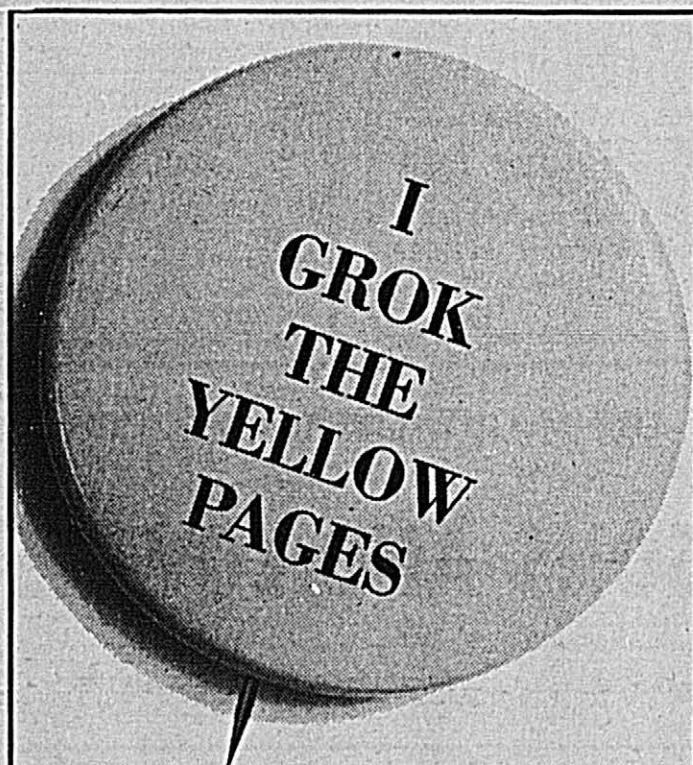
Chairmen of: Entertainment, Fraternities, Parade, Princesses, Prizes, VIP's, and Volunteers; Art Director, Programme Editor, Advertising Editor of Programme.

Applicants should include a resumé of any ideas or projects they may have.

Application forms may be obtained at the Council office in the Union and must be submitted to the Union switchboard by 3 pm today.

STAMP SOCIETY

Dr. Peter Trevelyan, professor of philately at Sauk-Fox University, will speak on "Recognizing the Blue-Backed Prussian Treipfennig in its Natural Habitat". Dr. Trevelyan's lecture will be followed by a "mount-in", in which members will paste up their latest acquisitions in their albums. Bring a wet sponge. In L-II at 1 pm today.



As you know, Grok is a Martian word that means "to have an awareness and complete understanding of everything around you". To achieve this state of mind, students have learned to Grok the Yellow Pages. They know it's the one sure way to find everything they need — quickly and easily. Whether you're a native, or a stranger in town, turn to the most reliable information source of all — the Yellow Pages. Wear out your fingers instead of yourself. Grok?



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INTERNATIONAL STUDENTS' ASSOCIATION APPLICATIONS

are requested for the 1968-69 Executive Positions.
President, Vice-President, Finance Director, Executive Secretary, Public Relations Officer.

To be submitted to any member of this year's Executive by twelve noon, on Tuesday, March 19th.

Five signatures of Council Members required.
Elections: Thursday, March 21st. 7:00 PM
University Centre 123-124

OPEN TO ALL STUDENTS

The following positions are also open:

Editor: I.S.A. "Forum"
Chairman: International House Committee
Chairman: International Festival Committee
Chairman: Publicity Committee
Chairman: Hospitality Committee
Chairman: Educational and Cultural Committee
Chairman: Social Committee
Chairman: New Students' Reception Committee
Chairman: Summer Programme Committee

Commerce Undergraduate Society

Applications are called for the following chairmanships:

- Commerce Display Open House 1968
- Commerce Speakers' Program
- Commerce Tutorial Service
- Commerce Freshman Reception
- Commerce Survey of Courses
- Social Events
- Publicity on Commerce Activities

Applications will also be received for the following positions:

- Chief Returning Officer
- Editor Commerce Journal
- Editor Balance Sheet

All applications must contain the following information:

- Student's name and address
- Telephone number
- Academic year
- Position applied for
- Reasons for applying and previous experience which may be pertinent

Applications are to be addressed to the

COMMERCE UNDERGRADUATES SOCIETY

and are to be handed in at the Union Switchboard

by

NOON ON THURSDAY, MARCH 14th

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1968 Conference on Summer Camping

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or Athletics office, RVC

today

SAVOY SOCIETY: Gilbert & Sullivan's *Patience*, Moyse Hall, 8:15 pm. Tickets available at Union box office and at the door.

SANDWICH THEATRE: Orison, by Fernando Arrabal, Union Theatre, 1-2 pm. No admission charge.

MONTEREGIAN GEOLOGY CLUB: Lecture by G. R. Webber, "Geochemical methods in the exploration for mercury", PSC 232, 1-2 pm.

ITALIAN SOCIETY: General elections, Union B 21, 1 pm. Party for members and friends, Union Rm. 123-4, 7:30 pm.

PRE-MED SOCIETY: Election meeting, Stewart S 1/4, 1-2 pm.
HILLEL: Ronald Nettler of the Institute of Islamic Studies, on Islam and Judaism, 3460 Stanley, 1 pm.

MCGILL CHRISTIAN FELLOWSHIP: Last day to buy tickets for banquet, Union box office.

WAA PUBLICITY COMMITTEE: Final meeting for recommendations for next year, WAA Office, RVC, 1:10 pm.

FILM SOCIETY: Serie d'Essai: Propaganda — Triumph of the Will, TV commercials, etc., L 132, 8 pm.

POETRY READING: Campus poets Lazar Sarna, David Kaufman and others, Crossroads International, 6020 Wilderton Ave., 8:30 pm. For information, call 731-8045.

ASSOCIATION TO END THE WAR IN VIET NAM: Speaker, Frances Rocks, an anti-war veteran of Viet Nam, Union Rm. 457-8, 1 pm.

OUTING CLUB: Meet to go to banquet, RVC, 6:30 pm.

NEWMAN CENTRE: Special Friday mass; Starvation Supper: Swedish theme, followed by party, 3484 Peel, 6 pm, 7:30 pm.

YELLOW DOOR COFFEE HOUSE: A look at the prison system; discussion with an inmate of Bordeaux Jail, 3625 Aylmer, 1 pm; FIDO, 8:30 pm.

CAMERA CLUB: Pick up contest entries anytime, Darkroom.
ARMENIAN STUDENTS CLUB: Executive elections, Union Room 307, 1-2 pm.

PROGRESSIVE CONSERVATIVES: Nominations for next year's executive Union B 24, 1 pm.

MEN'S RIFLE CLUB: Elections for '68-'69 officers. SAC Gym Range, 6:30-9:30 pm.

UNITED STATES STUDENTS' SOCIETY: Slide show on Viet Nam, with Le Père Hogue, a French-Canadian resident of Viet Nam, L 219, 7-9 pm.

SATURDAY

SAVOY SOCIETY: Last night of Gilbert & Sullivan's *Patience*, Moyse Hall, 8:15 pm. Tickets at Union box office or the door.

MOC: Ski trip, bus leaves Roddick Gates for Mt. Ste Anne, 3 pm.

PAKISTAN CLUB: Eid Prayers, Union Ballroom, 9:30 am.
HILLEL: Closing awards dance, with "The Panic Parade" and "Xanadu"; \$4 per couple, Queen Elizabeth Hotel, Galerie IV, 8:30 pm.

FILM SOCIETY: Series 2; La Guerre est Finie, PSCA, 6:30 pm, 9 pm.

YELLOW DOOR COFFEE HOUSE: FIDO, 3625 Aylmer, 8:30 pm.

SUNDAY

ANGLICAN CHAPLAINCY: Holy Eucharist, 3555 University, 10 am, 7 pm.

AUGUSTANA HOUSE: Worship service, 3483 Peel, 6:45 pm; panel discussion "So we've got the Pill. Now what?", 8 pm.

NEWMAN CENTRE: Sunday masses followed by coffee, 3484 Peel, 10 am, noon, 7:15 pm.

YELLOW DOOR COFFEE HOUSE: Hootenanny, performers welcome, 3625 Aylmer, 8:30 pm.

MONDAY, MARCH 11

SDU: Election of summer executive, plans for summer action, L 26, 1 pm.

(Continued on page 7)

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8:00 pm - L-132

Admission 75¢

Members FREE

WOMEN'S ATHLETIC ASSOCIATION

ANNUAL MEETING

and

AWARDS BANQUET

WED. MARCH 13 — 5.30 P.M. — RVC

Elections for WAA Executive

CONSTITUTION CHANGES

Vice-president, Secretary, Coordinators of
Extramural and Intramural activities and of
Publicity and Student Representative to
Women's Athletics Board

Montreal premiere! "PORTRAIT OF JASON"

film created by
and discussion with

SHIRLEY CLARKE

Saturday, March 9, 8:15 pm
Sunday, March 10, 8:15 pm

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McGill Players present
on March 13, 14, 15, 16
Union Theatre, 8:30 pm

TWELFTH NIGHT

by William Shakespeare

Tickets on sale
Union Box Office
or at the door \$1.50

today

(Continued from page 6)

SAVOY SOCIETY: Executive meeting, Savoy office, 5 pm.
HILLEL: Exhibitions of originals by Suzanne Miller, 3460 Stanley, all day and until the 24th.

FINE ARTS SOCIETY FILM SERIES: Schloss Bruhl; The Age of Rococo; Serenal by Norman McLaren; Chartres Cathedral, 25¢ for non-members, Union Rm. 123-4, 8 pm.

McGILL CHRISTIAN FELLOWSHIP: Bible study, with Bev Ward, Union Rm. 450, 1-2 pm.
FLYING CLUB: Mr. Rivest, head of Quebec flying schools, speaking on air regulations, L 13, 7 pm.

FINE ARTS SOCIETY: Pick up art exhibition entries, Union Rm. 463, 12-2 pm.

YELLOW DOOR COFFEE HOUSE: Balladeer Don Hitchcock, 3625 Aylmer, 8:30 pm.

SANDWICH THEATRE: Orison by Fernando Arrabel, Union Theatre, 1-2 pm. Admission free.

HELLENIC CLUB: Constitutional amendments, reports, Union B 27, 7 pm.

TUESDAY, MARCH 12
BIOLOGICAL SOCIETY: Dr. Dilger of Cornell U. on Com-

parative Ethology of Agapurus Parrots illustrated with 16 mm films, Stewart S ¼, 1-2 pm.

NEWMAN CENTRE: Tuesday night singing, 3484 Peel, 7 pm.
LIBERAL CLUB: Election meeting, attendance compulsory, Union Rm. 123-4, 1-2 pm.

McGILL CHRISTIAN FELLOWSHIP: Rev. David Duplessis, Union Rm. 457, 1-2 pm; Sermon from science counselling class, Union Rm. 123-4, 7-9 pm.

SANDWICH THEATRE: Orison by Fernando Arrabel, Union Theatre, 1-2 pm. Admission free.

YELLOW DOOR COFFEE HOUSE: Balladeer Don Hitchcock, 3625 Aylmer, 8:30 pm.

ANGLICAN CHAPLAINCY: Holy Eucharist followed by coffee, 3555 University, 5:30 pm.

WEDNESDAY, MARCH 13
MUSIC SOCIETY: Elections, attendance compulsory, Union B27, 1-2 pm.

CHESS CLUB: Executive elections, Union B 26, 1-2 pm.

NEW DEMOCRATIC YOUTH: Election meeting, Union Rm. 123, 1-2 pm.

WAA ANNUAL MEETING: Executive elections, constitutional changes, RVC Common Room, 5:30 pm.

FINE ARTS SOCIETY: Pick up art exhibition entries, Union Rm. 463, 12 noon-2 pm.

ORNITHOLOGICAL SOCIETY: Joint session with Ichthyological Club. Jeffrey S. Nyman will speak on "Moulting in the North American Turkey in an Aquatic Environment".

AGRICULTURAL UNDERGRADUATE STUDENT SOCIETY: Invalidation of last month's election of next week's cotton-picker-overseer.

CYCOM: Compulsory meeting of old and new executives, E 204, 1 pm.

SANDWICH THEATRE: A typical revue by Erika Ritter and Bruce Covert, Union Theatre, 1-2 pm.

PHYSICS CLUB: "Symmetry in Physical Law", R. Feynman, L 219, 1-2 pm.

YELLOW DOOR COFFEE HOUSE: Balladeer Don Hitchcock, 3625 Aylmer, 8:30 pm.

ANGLICAN CHAPLAINCY: Compline, followed by coffee, 3555 University, 11 pm.

THURSDAY, MARCH 14
ISA: Prelude to Expo 70; travel talk on Japan, L 26, 1-2 pm. Admission free.

FINE ARTS SOCIETY: Pick up all art exhibit entries, Union Rm. 463, 12 noon - 2 pm.

HILLEL/YAVNEH: Purim McGillah reading, 3460 Stanley, 1 pm; Purim party, 8 pm.

(Continued on page 8)



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Sunday, March 17th, 1968 11:00 A.M. - 3:00 P.M.

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Program :

1. The Meaning and Demands of a University Community
2. Pluralism within the University Community

Rabbi David Hartman, Rabbi of Tifereth Beth David
 Jerusalem Synagogue

Panel Discussion - THE JEW IN THE UNIVERSITY

Panelists : Rabbi David Hartman

Prof. Harry Bracken,
 Philosophy Dept.

Ruth Wisse, English Dept.

Seymour Glouberman,
 Philosophy Dept.

Allan Goldberg,
 English Dept.

David Stein, Law

McGill Biological Society Election Meeting

Tuesday, Mar. 19th, 1-2 pm
 Stewart Biology Building
 Room S 3/6

All members and
 prospective candidates
 please attend as a new
 executive is necessary
 for next year.

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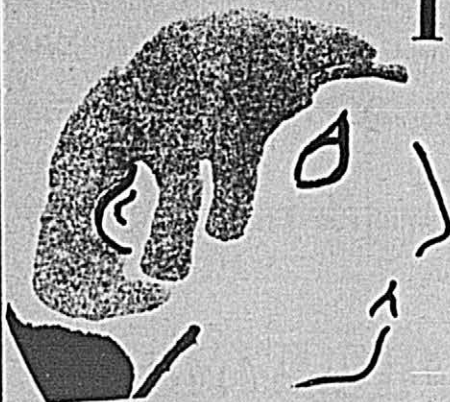
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\$1.00 Union Box Office

March 21, 22, 23

TWELFTH

NIGHT



Coach severs ties with McGill

Copp joins Toronto next year

by DAVE CARIN
Sports Editor

Dave Copp, coach of the senior varsity hockey and junior varsity football teams, will leave McGill at the end of this year to accept a position with the University of Toronto's department of athletics.

Copp, a full time staff member at the Currie gym, also coached the Redmen golf squad and handed duties as an intramural instructor and physical education lecturer. He played intercollegiate football and hockey for McGill before joining the staff.

Copp admitted that he had told Harry Griffiths, the director of McGill's athletic department about his intentions to look for another position early in the academic year, but only completed negotiations with the Toronto brass last week.

He cited his desire for administrative experience as the main reason behind his move, saying, "Toronto has the top athletic

program on the continent and I should be able to gain a lot of valuable experience."

Copp will serve as the offensive backfield coach of the defending SIFL champion Varsity Blues and will also assume the position of assistant to the director of Toronto's huge intramural program. He will be paid to lecture in the School of Physical Education as well, a task performed by Copp without pay at McGill.

Copp declined to comment on any personal differences he might have had with Griffiths, saying only that, "It is personal a little bit."

Griffiths revealed that he is starting to negotiate for a suitable replacement for Copp, pre-

ferably a full time coach. However he added that he would be willing to accept a part time mentor if he found the right man.

Specifically, the man who professes to be McGill's athletic director needs a man who can bring the Redmen hockey squad back to life, a guy capable of coaching the Indian gridders, and a fellow who can shoulder some instructional burdens.

The ideal situation would be for the man, the guy, and the fellow to be the same person, or as few persons as possible.

Johnny "the Hawk" Taylor, former Redmen superstar and more recently a miracle worker



DAVE COPP
Signs with Toronto

with the junior varsity hockey squad, has been mentioned as a likely candidate for the senior coaching position.

Concerning Copp's move to Toronto, Griffiths noted that he had provided a solid recommendation and added that "Dave's got an awful lot of potential."

PHOTOGRAPHY EXHIBIT

There will be an exhibit of photographs, taken at the October 21 peace demonstration in Washington, displayed in the Union Lounge daily from Tuesday March 12 until Saturday March 16.

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Society

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Speaking on:

COMPARATIVE
ETHOLOGY OF

AGAPORNIS PARROTS

illustrated with slides and
16mm movieTuesday, March 12th 1-2 pm
Stewart Biological Bldg.
Room S 1/4

today...

(Continued from page 7)

GHETTO CONSERVATION SOCIETY: Inaugural meeting to lay groundwork for incorporation and fund drive. Aim: buy up the ghetto and keep it as it is. Former Marxists not invited. Milton Grease, all day.

SYMPHONIC BAND: Full rehearsal, in preparation for the concert on March 21, Redpath Hall, 7 pm.

LATIN AMERICAN SOCIETY: Compulsory general meeting, executive elections, Union Rm. 457-8, 1-2 pm.

GHETTO RESTORATION SOCIETY: Inaugural meeting to lay groundwork for wholesale restoration to make the ghetto

a place you'd want your sister to inhabit. Former Marxists welcome. Altitude 737, cocktail hour.

STUDENTS' SOCIETY: Prominent student leaders gather for an impromptu oral redrafting of the Purim megillah, Phillips Square, supper hour.

YELLOW DOOR COFFEE HOUSE: David Kaufman, 3625 Aylmer, 8:30 pm.

ANGELICAN CHAPLAINCY: Holy Eucharist, followed by supper and sherry, with the third part of discussion on "Sin, guilt, and forgiveness". Led by Dr. Noel Walsh, St. Mary's Hospital; 3555 University. 5:30 pm.

CAMPUS NARC SQUAD: Compulsory meeting, peephole, men's can, Country Palace, during drinking hours.

Braves tumble Tribe
to capture ice trophy

by MURRAY SEGAL

Coach John Taylor's ice Indians, a team which fought their way out of the cellar in the seven team JV puck loop to challenge the league leaders were brought down to earth last weekend.

The Tribe saw championship hopes disintegrate last Friday night at the U de M shinny rink as the Loyola Braves swept the second and deciding tilt of the playoff finale from the Tribe by an 8-2 margin.

The Tribe lost 3-2 to the Braves the night before on Loyola ice in the first game of a best of three series.

Braves' mentor Nick Ardanaz presented an extremely disciplined and talented squad which outplayed the Tribe on both evenings, especially in the second contest in which the Black and White sharpshooters beat Tribe puck-eater Marty "Leak" Tratt eight times with only twenty-four shots.

The "Leak" watched his protective shield fall to pieces as he displayed the agility of an impotent male amoeba towards an oversexed female variety in the mating season.

Actually Tratt played excellent hockey in the second half of the season to help his squad grab a playoff position, but unfortunately his worst exhibition occurred in a crucial playoff tilt, a time when a goaltender must put his best foot forward.

Looking at the disastrous 8-2 beating from another angle, one notes that the Tribe outshot the Braves 47-24, a fact which underlines the brilliance of André Lalonde, the cocky but sure-handed Loyola netminder.

The Braves, led by Danny Lyman and George Labelle who each notched two markers, piled on a six goal lead before Dave Gamble broke the Tribe famine as he scored a flukey tally from be-

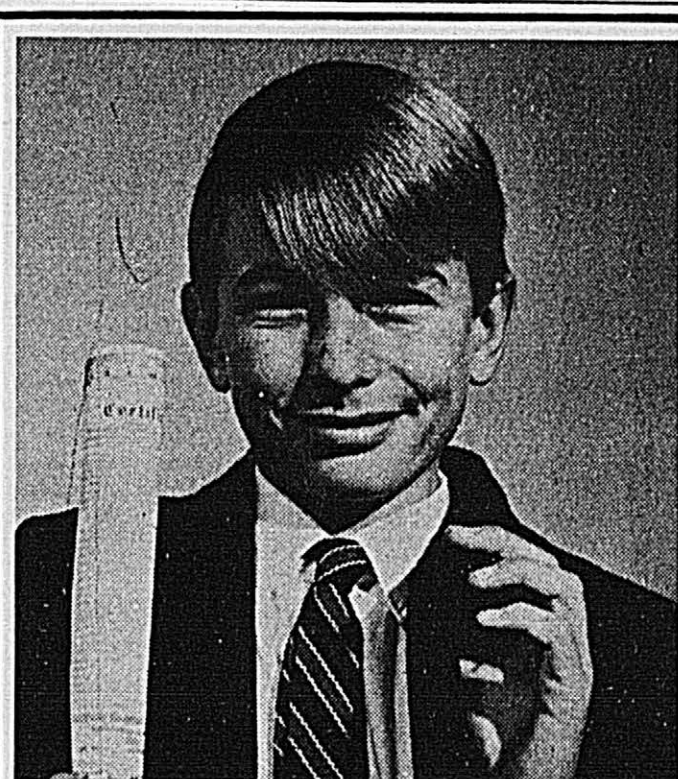
hind the Loyola cage midway through the final period.

Doug Crossley recorded the second Red and White score seconds later as he took a Ken Sutherland pass, and put on a nifty puck handling display to beat the Braves' goalie cleanly.

Coach Taylor was naturally disappointed with the Tribe's playoff choice due to their inability to put the puck in the nets, however the "Hawk" can certainly look back on the whole season as somewhat rewarding.

The Indians achieved a record of six wins and three losses in regular season and playoff competition under Taylor's leadership; quite a commendable achievement considering that the rookie coach inherited a squad which had won only one contest in the first half of the year under ex-guide Len McDougall.

When questioned about next year's plans, Taylor related that he was not in the position to commit himself on the feasibility of returning.

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